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ANTON HEILLER, ORGAN

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VARIATIONS ON SEI GEGRÜSSET, JESU GÜTIG
PRELUDE AND FUGUE IN C MAJOR
PASSACAGLIA IN C MINOR

BACH

ORGAN WORKS

VOLUME II

LC 3261

BACH: ORGAN WORKS

BACH: COMPLETE WORKS FOR ORGAN, VOL. 2

Variations on "Sei gegrüsset, Jesu gütig"
Prelude and Fugue in C Major
Passacaglia in C Minor

ANTON HEILLER, Organ

LC 3261

BACH: ORGAN WORKS

EPIC

EPIC

Johann Sebastian Bach's great organ works were written for the most part in his first and final periods, thus representing his earliest essays and the summation of his most mature style. From 1718 to 1735, the years which saw the production of the orchestral works and many of the greatest choral and harpsichord compositions, Bach composed very little for the solo organ. It should be pointed out here that it is extremely difficult to assign precise dates to most Bach works. Few of them (only one of the Preludes and Fugues for organ, for example) were published in his lifetime. Autograph manuscripts frequently are missing; in other cases three or four, made at various times, may be found. A great many works survive only in the copies made by students or colleagues of Bach. In some cases it is difficult to decide on the approximate period of composition, to say nothing of the year.

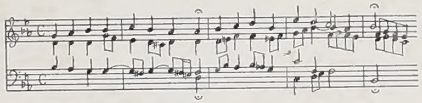
All the works recorded here are from Bach's early organ style, written between 1703 and 1718, representing the Arnstadt and Weimar periods. Arnstadt was Bach's first important post as organist and it was while he was here that he studied the works of Buxtehude, Frescobaldi, Legrenzi and Corelli.

Because of his magnitude and universality, Bach is apt to appear to us as a kind of impersonal force rather than a human being. This feeling doubtless stems also from the fact that we have such scanty information about Bach the individual man. Fortunately we have two sources of knowledge about the composer in the Arnstadt period, when he was in his late teens and early twenties, to give a more intimate and appealing portrait: the consistory documents from the New Church and, even more revealing, the organ works of this time.

During these formative years young Johann Sebastian was considered both eccentric and revolutionary by his elders. There was considerable dissatisfaction about his musical ideas and his personal independence, but his trip to Lübeck in the winter of 1705 brought about the first open clash. Bach had asked for a month's leave to go to Lübeck to learn "certain matters relating to his art," as he put it. Buxtehude was organist at Lübeck at this time and during Advent held the famous "Abendmusik" recitals, which Bach wanted to hear. He became so fascinated with musical activities in Lübeck that he tarried there for four months. When he returned in February 1706 to Arnstadt he found himself faced with an attack from the church consistory. Among the consistory's reprimands the following may be cited: 1) When Bach had been told that his chorales were too long he had promptly cut them so much that they were too short; 2) He had the "habit of making surprising variations in the chorales and intermingling various strange sounds, so that the congregation was utterly confused by it"; 3) He went to a nearby wineshop during the sermons; 4) He neglected the chorus; 5) He admitted a strange young woman to the choir to make music. (This was doubtless Maria Barbara Bach, his cousin and soon to be his wife.) And, of course, his prolonged visit to Lübeck was regarded very dimly. Bach's answers to these charges show him to have been both discreet and independent. He was able to stay on another year at Arnstadt. After this he moved to Mühlhausen and soon after to Weimar, marking the beginning of his first great period.

Bach's youthful energy and enthusiasm, his vast capacity for experimentation and his desire to develop a new personal style built on the contributions of contemporary German and Italian composers emerge clearly in the first organ works. Among these are three sets of variations (occasionally referred to as partitas) on chorale tunes. It is doubtless to such works as these that the consistory referred in their reprimand concerning the "surprising variations" and their "strange sounds." The three chorales are "Sei gegrüsset, Jesu gütig" (Receive Our Greeting, Sweet Jesus), "Christ, der du bist der helle Tag" (Christ, who art the bright day), and "O Gott, du frommer Gott" (O God, just God). The number of variations in each one corresponds to the number of verses in the original chorale.

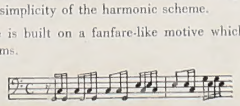
"Sei gegrüsset, Jesu gütig" was probably written very early in the Arnstadt period, and some scholars assign it to the preceding Lüneburg period. It is possible that sections were composed at different times, since the first, second, third, fourth and sixth variations are entirely for the manuals, indicating that it may possibly have been conceived for another keyboard instrument. All the others, except the eighth, are chorale preludes very much like several in the *Orgelbuchlein*, while the eighth, which is not in all the manuscripts, may be somewhat later. The chorale melody itself is of the utmost simplicity:



From this somewhat scanty material Bach works out an astonishing variety of effects, anticipating the unparalleled resourcefulness which produced the *Goldberg Variations*. Most striking of all the variations is the tenth, a long and elaborate fantasia in five-part counterpoint. The short eleventh variation, also for five voices, is marked "in organo pleno," for full organ, and forms an impressive epilogue to the whole set. One can readily understand that this work, easily enjoyable as it is today, was considered unorthodox, overcomplicated and altogether too free in its treatment of the simple chorale by Bach's contemporaries in Arnstadt.

It is extremely difficult to decide on the date of composition of the Prelude and Fugue in C Major. It is definitely later than the chorale variations and is probably a product of Bach's first years in Weimar, although it may be earlier. It shows a distinct influence of the Italian masters whom Bach was studying in the second decade of the eighteenth century—Legrenzi, Corelli and Vivaldi, all of whom supplied Bach with themes for various compositions at this time. It was this influence which, according to Albert Schweitzer, contributed "clarity and plasticity of musical structure" to his style, distinguishing it from the rather diffuse forms of Reinken, Buxtehude and Schütz. Another indication of Italian influence in the Prelude and Fugue in C Major is the relative simplicity of the harmonic scheme.

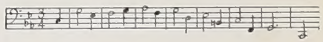
The Prelude is built on a fanfare-like motive which suggests the beating of drums.



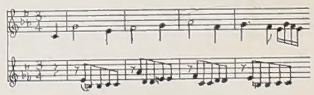
The Fugue is also brilliant and carries through with another figure suggestive of rapid drumming.

The working out of the fugue is not so much distinguished by contrapuntal complexity as by an exuberant bravura technique with somewhat florid ornamentation. It is all in all very much what we might expect from a brilliant young composer trying his hand at a new kind of composition for the first time.

The Passacaglia was a favorite form of Buxtehude, and Bach had doubtless studied the form at Lübeck. Buxtehude however, placed the fugue at the beginning of the work, while Bach saved it for the end. The form itself is of unknown origin. It consists of a ground bass figure in triple measure over which a series of variations are constructed, with the theme always present in the bass. It differs from the Chaconne in that, in the latter, the theme may move from voice to voice. This, in effect, is what Bach does, for from the eleventh variation on the theme moves freely from one voice to the other. There are twenty variations in all; they lead directly into the "thema fugatum," in itself a vast fugal development on the basic theme. The theme is a serene and majestic pronouncement:



Against each repetition of the theme Bach counterpoints variations of increasing rhythmic complexity and emotional intensity. The fugue which follows has as its subject another variation on the basic theme:



The fugue works to an overpowering climax with a final statement of the theme in the soprano voice.

It is interesting to note that this work, so well known in orchestral transcriptions, was originally conceived for the clavicembalo with pedal, then rearranged for organ. It has puzzled critics that Bach never wrote further essays in this form, since it was obviously so successful. It represents the first flowering of Bach's full maturity with an admirable synthesis of the North German organ style of the "Sei gegrüsset, Jesu gütig," the lucid and brilliant counterpoint of the Italians, and Bach's own unique musical personality.

45821

GOODY

AT SMETHWICK'S

A REASON TO PLAY

Dave Laughlin

A REASON TO PLAY

As far as I know, I was saved at a Christian summer camp when I was twelve years old. My counselor led me to a profession of faith after an evening church service. But I had never been properly discipled after that, and as a result, I was unaware of what God expected of me as a Christian. Unfortunately, there was little evidence of my conversion during my years in school.

Shortly after graduating from high school, I entered active duty in the U.S. Army. But I was not satisfied with military life; I wanted to be "rich and successful". At that time, I thought success was determined by how much a person owned, materially. I set goals for myself to acquire a certain amount of possessions within a specified period of time. However, God saw that my goals and ambitions in life had been misdirected and He graciously intervened. He showed me, through various emotional and spiritual struggles, that being in a right relationship with Him was the first step toward genuine success.

Several months prior to my discharge, I surrendered my life completely to Jesus Christ. It was a commitment to follow Him and live for Him unconditionally. This experience initiated a change in my desires and ambitions. I had acquired a burning desire to study and memorize God's Word. God's charge to Joshua before he crossed the Jordan River was to meditate on His Word day and night, "so that you may be careful to do according to all that is written in it; for then you will make your way prosperous, and then you will have success" (Josh. 1:8 NASB). I prayed more often (1 Thes. 5:17), and attended church more faithfully (Heb. 10:25). I began to tell others about the forgiveness of sins through faith in Christ, and the guidance and purpose in life that He offers (1Thes. 1:8). I learned that real success was not the acquiring of material possessions, but the conforming of myself to Christ's image, "for whom He foreknew, He also predestined to become conformed to the image of His Son" (Rom. 8:29 NASB).

I thank God for being patient with me, for showing me real meaning in life, and for securing a place in heaven with Him through Jesus Christ. The Lord is worthy of all the praise and glory I can offer Him using the talents and abilities He's given me. "Worthy is the Lamb that was slain to receive power and riches and wisdom and might and honor and glory and blessing" (Rev. 5:12 NASB).

Dave Laughlin

SIDE ONE

I'll Fly Away 1:50
Brumley / Brumley / Arr. Atkins, Laughlin

Give Them All To Jesus 2:43
Phil Johnson / Bob Benson, Sr. / Justin Time Music / SESAC / Arr. Laughlin

Savior, Like A Shepherd Lead Us 2:30
William B. Bradbury / Arr. Laughlin

Havah Nagilah (Come, Let's Rejoice) 2:10
Jack Kammen / Arr. Laughlin

Open Our Eyes 2:21
Bob Cull / Maranatha! Music / Arr. Foster, Laughlin

Jesus Loves Me* / Oh How He Loves You And Me 2:32**
*William B. Bradbury / Arr. Laughlin // **Kurt Kaiser / Word Music / ASCAP / Arr. Laughlin

SIDE TWO

Backporch Fellowship 2:32
Laughlin / Arr. Laughlin

Rejoice In The Lord Always / This Is The Day 1:18
Arr. Laughlin

They'll Know We Are Christians 2:42
Peter Scholtes / Arr. Laughlin

Shall We Gather At The River? 1:57
Robert Lowry / Arr. Laughlin

Holy, Holy, Holy 2:42
John B. Dykes / Arr. Laughlin

Produced By: DAVE LAUGHLIN

Guitar: DAVE LAUGHLIN

Percussion: JIM WARD

Bass On Synthesizer: RON SELLE

Strings On Synthesizer: DAVE CONKLIN

Recorded At: THE PADDED CELL, Chicago, ILL.

Engineers: TOM SCHAFER & JAMES BEBARSKI

Photography: ERIC JORDAN

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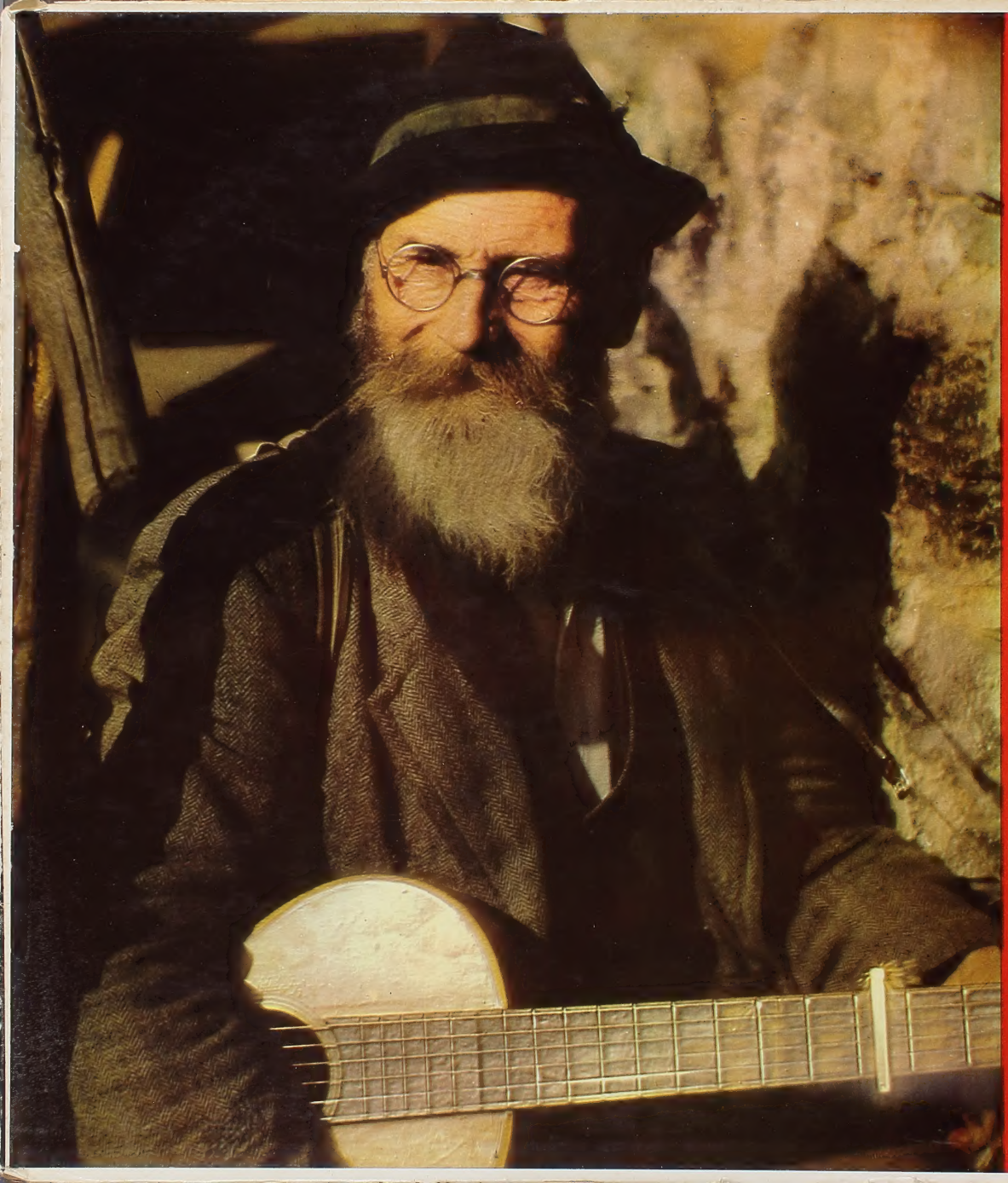

VOX

VX 25.750

German Folk Songs

OF LONG AGO

Albert Greiner Chorus, Augsburg

Joseph Lautenbacher, conductor

VOX VX 25.750

VOX ULTRA HIGH FIDELITY

German Folk Songs of Long Ago

Albert Greiner Chorus, Augsburg
Joseph Lautenbacher, conductor

Folksongs were more important to the Germans than to people of most other countries. Strangely enough, the obvious term *Volkslied* was coined as late as 1773, by the German poet and philosopher Johann Gottfried Herder, after the songs themselves had circulated for many hundred years. They were a great creative stimulus for German composers, forceful antidote against the overwhelming influence of Italian music which had all of Europe north of the Alps infatuated by its brilliance and clarity.

The first collection of old anonymous German folksongs dates back to 1471; their origin in unknown. The bearded Bavarian on the cover of this record suggests what the people must have been like who sang them for the first time, perhaps in front of the hearth, or working the fields, or serenading. Whoever they were, they must have had a strong creative force to improvise an indestructible little opus which overshadowed their identity. The songs were handed down orally, from one generation to the next. In Germany an important factor in their dissemination were the travelling musicians who sang at fairs, in taverns, or at some public celebration, and sold verses on separate sheets of paper to the audience who sang with them until they knew the tunes by heart. The folksongs never became obsolete. The melodies underwent gradual metamorphosis in centuries of oral transmission and the words were adapted to the changing vernacular. But what remained unchanged were the simplicity of melody, rhyme and rhythm, the perennial popular philosophy, and the typically German inclination toward tuneful, meditative sentiment.

The folksongs, thus, were "written by the people," as the great German poet Ludwig Uhland said. Yet in the 18th and 19th centuries many songs written by poets and composers of renown, in simple rhyme and set to a simple melody, were adopted as folksongs by virtue of their topical or emotional appeal. *Zu Augsburg steht ein hohes Haus* (There's a tall building in Augsburg), the second song on this record, by Justinus Kerner and A. Knab, is an example of this type of folksong.

The songs in this collection come from various lands in which Germans have lived, but they all have a common denominator: local patriotism, love and pride of the homeland, of its nature, towns, and folks. One of the songs, No. 9, glorifies northern Switzerland; another, No. 13, the Austrian province of Styria. No. 14 pictures the mood of as distant a land as Bessarabia which has seen many a ruler come and go since German peasants migrated to the fertile Eastern steppes, always preserving their traditions. Nos. 6 and 7 picture the natural and architectural beauty of Regensburg, the ancient Romans' proud Ratisbon which to reach by boat you have to brave the whirls of the Danube, while No. 11 glorifies the bridge of Koblenz on the Rhine. The colorful sampling, sung by the Albert Greiner Chorus under Joseph Lautenbacher takes us through centuries of indestructible popular lore.

Ann M. Lingg

SIDE 1

1. **Es, es, es und es** (It, it, it and it) (circa 1826)
2. **Zu Augsburg steht ein hohes Haus** (words: Justinus Kerner, melody: A. Knab) (There's a tall building in Augsburg)
3. **Schwabenliesl** (Liesl from Swabia)
4. **Koeln am Rhein** (Cologne on the Rhine)
5. **Es steht ein Baum im Odenwald** (There's a tree in the Odenwald) (Melody: after Reinhardt)
6. **Als wir juengst in Regensburg waren** (Bavarian, circa 1830) (When we were in Regensburg recently)
7. **Zu Regensburg auf der Kirchturmspitz** (On the church spire of Regensburg)
8. **Zu Lauterbach** (from Upper Bavaria)

SIDE 2

9. **Vo Luzern uf Weggis zue** (From Lucerne to Weggis) (From Bodensee area)
10. **Es wohnte eine Muellerin** (There lived a miller's wife) (From Tuebingen)
11. **Zu Koblenz auf der Bruecken** (On the bridge at Koblenz)
12. **Wenn i auf Amorbach geh'** (When I go to Amorbach) (From Lower Franconia)
13. **I bin a Steirerbua** (I am a chap from Styria)
14. **Bauernlied** (Peasant Song from Bessarabia)
15. **Es flog ein klein Waldvoegelein** (There flew a little forest bird) (circa 1610)

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VOX VX 25.750
GERMAN FOLK SONGS of Long Ago

Snallenburgs

L-73
NINA
BOUZOUKEE
in HI-FI
HELLENIC MUSIC
BRAHMAN

BOUZOUKEE IN HI-FI

IF YOU'VE EVER chanced to visit a "bouzoukee bistro" in New York, Boston, Chicago or Hollywood, you know the center of attention is the bouzoukee player who sits in a corner of the dim, pink-lighted bandstand, rapt in deep concentration as he plays.

What, you ask, is a bouzoukee? It's a descendant of the lute, long-necked and carved from fine wood. Its tone is tinnier, similar to the banjo's, only richer, more resonant.

Lately, there's been a vogue for the bouzoukia (plural for bouzoukee), and cosmopolitan crowds gather nightly at the bouzoukee bistros (in New York these off-the-beaten-track places have such romantically exotic names as Port Said, Kephisia, Nea Zoe, Nights of Athens). Customers come from far and wide to listen to the bouzoukee music and to watch dark-eyed bellydancers shimmy and fling spangly chiffon veils into the air.

Oftentimes, the customers, moved by the stirring music of the bouzoukee, rise and snap their fingers and dance to the minor rhythms of the mesmerizing songs. Zsa Zsa Gabor, Sophia Loren, Bob Hope, Andy Williams, heavyweight champ Ingemar Johansson are among the many visitors to these sidestreet hideaways, and more often than not may be seen twirling on the hardwood dance floor, snapping time with their fingers while improvising on a zeimbekiko dance. Greek shipowners descend upon the bouzoukee clubs in droves, and they wave white handkerchieves in the air as they dance their favorite folk dances from the Greek islands of their birth. And to give the places a true across-the-seas flavor, sailors from Greek ships in harbor come by to drink and dance away their homesick blues.

It's a world apart from anything you may have known, the world of the bouzoukee, and if you haven't had the enjoyment of an introduction, this album is a preview of the bouzoukee's various moods, its happy refrains and its sad laments.

You'll hear Kostas Kaplanis, one of Athens' outstanding Bouzoukee players, also Manolis Hiotis and Apostolos Kaldaras playing the bouzoukee. Kostas Manolis and Apostolos are dark, handsome men with black mustaches, and a day never passes without either of them playing at a bouzoukee bistro. There are songs in the album by the pretty and lively Zoe Nahi (whose name, translated, means, "May she have life"). You'll also hear Ketty Petraki, Yota Lydia, Stelios Kazantzidis, Rena Dalia, Th. Kavourakis and Panayotis Angelopoulos sing many of the popular songs and dances of their native land.

Once the spirit of the bouzoukee captures your heart, you'll want to hear its music again and again.

Notes by GEORGE CHRISTY

				BOUZOUKEE BY
SIDE ONE				
1. OH SEVDA POU EHO	(What Love I Have)	Tsiftetelli	KETTY PETRAKI	Ap. Kaldaras
2. ISOS AVRIO	(Maybe Tomorrow)	Zeimbekiko	ST. KAZANTZIDIS	K. MaTtheos
3. BEAUTIFUL		Solo Bouzoukee		M. Hiotis
4. TO DIKO SOU TO MARAZI	(The Sorrow You Give Me)	Hasapico	ZO. NAHI	K. Kaplanis
5. PALI ME GELASES	(Again You Fooled Me)	Kalamatianos	YOTA LYDIA	K. MaTtheos
6. APOPSE OLA EINAI GIA SENA	(Tonight Everything is For You)	Karsilama	RENA DALIA-KAVOURAKIS	I. Tatassopoulos
SIDE TWO				
1. FANTASIA		Solo Bouzoukee		M. Hiotis
2. TO PEDI MOU PERIMENO	(Waiting For My Child)	Zeimbekiko		K. MaTtheos
3. EISAI SY TO SPLAHNO MOU	(You're My Feelings)	Tsiftetelli	KAZANTZIDIS-MARINELLA	K. MaTtheos
4. POLLES NYFOULES EIDAME	(Many Brides We've Seen)	Kalamatianos	AGGELOPOULOS-LYDIA	Ap. Kaldaras
5. KOSTA ME LEN EMENA	(My Name is Kosta)	Zeimbekiko	KETTY PETRAKI	K. Kaplanis
6. TAXIM		Solo Bouzoukee	KOSTAS KAPLANIS	M. Hiotis

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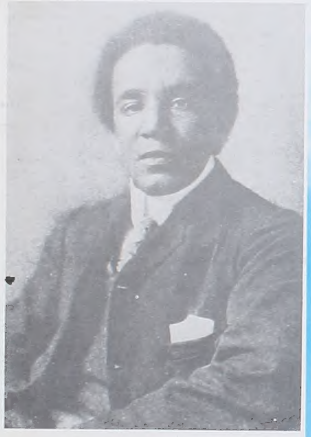
PRINTED IN WESTERN GERMANY

BOSTON ORCHESTRA AND CHORALE

Earl H. Williams - Conducting

HIAWATHA'S WEDDING FEAST

S. Coleridge - Taylor



S. Coleridge - Taylor
1875 - 1912

It is given to but few men in so short a time to create for themselves a position of such prominence on two continents as has fallen to the lot of Samuel Coleridge - Taylor. Born in London August 15, 1875, Mr. Coleridge-Taylor is not yet thirty. His father, an African and a native of Sierra Leone, was educated at King's College, London, and his medical practice was divided between London and Sierra Leone.

As a child of four and five Coleridge - Taylor could read music before he could read a book. His first musical instruction was on the violin. As one of the singing-boys in St. George's Church, Croydon, he received an early training in choral work. At fifteen he entered the Royal College of Music as a student of violin. Afterwards winning a scholarship in composition he entered, in 1893, the classes of Sir Charles Villiers Stanford, with whom he studied four years more.

Mr. Coleridge - Taylor early gave evidence of creative powers of a high order, and to-day, at the age of twenty-nine, he ranks as one of the most interesting and remarkable of British composers and conductors. Aside from his creative work, he is actively engaged as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. At the Gloucester Festival of 1898 Mr. Coleridge - Taylor attracted general notice by the performance of his "Ballade in A minor", for orchestra, Op. 30, which he had been invited to conduct. His remarkably sympathetic setting in cantata form of portions of Longfellow's "Hiawatha," Op. 33, has done much to make him known in England and America. This triple choral work, with its haunting melodic phrases, bold harmonic scheme, and vivid orchestration, was produced one part or one scene at a time. The work was not planned as a whole, for the composer's original intention was to get "Hiawatha's Wedding Feast" only. This section was first performed at a concert of the Royal College of Music under the conductorship of Stanford, November 11, 1898. In response to an invitation from the committee of the North Staffordshire Musical Festival "The Death of Minnehaha," Op. 33, No. 2, was written, and given under the composer's direction at Hanley, October 26, 1899. The overture to "The Song of Hiawatha," for full orchestra, Op. 33 #3, a distinct work, was composed for and performed at the Norwich Musical Festival of 1899. The entire work, with the added third part, "Hiawatha's Departure", Op. 33, #4, was first given by the Royal Choral Society in Royal Albert Hall, London, March 22, 1900, the composer conducting.

The first performance of the entire work in America was given under the direction of Mr. Charles E. Knauss by the Orpheus Oratorio Society in Easton, Pa., May 5, 1903. The Cecilia Society of Boston, under Mr. B. J. Lang, gave the first performance of "Hiawatha's Wedding Feast" on March 14, 1900; "Hiawatha's Departure of December 5; and on December 2, 1903, "The Death of Minnehaha" together with "Hiawatha's Departure."

In 1902, Mr. Coleridge - Taylor was invited to conduct at the Sheffield Musical Festival his orchestral and choral rhapsody "Meg Blane," Op. 48. The fact that this work was given on the same program with a Bach cantata, Dvorak's "Stabat Mater" and Tchaikovsky's "Symphonie Pathetique" indicates the high esteem in which the composer held.

A sacred cantata of the dimensions and style of a modern oratorio, "The Atonement, Op. 53, was first given at the Hereford Festival, September 9, 1903, under the composer's baton, and its success was even greater at the first London performance in the Royal Albert Hall on Ash Wednesday, 1904, the composer conducting. The first performance of "The Atonement" in this country was by the Church Choral Society under Richard Henry Warren at St. Thomas's Church, New York, February 24 and 25, 1904. Worthy of special mention are the Quentet for Clarinet and Strings Op. 8, 1897, which Joachim has given, and the Sorrow songs, Op. 57, a setting of six of Christiana Rossetti's exquisite poems.

Mr. Taylor has written much, has achieved much. His work, moreover, possesses not only charm and power but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his mastery of technique, spontaneity, and ability to think in his own way, explain the force of the appeal his compositions make. Another element in the persuasiveness of his music lies in its naturalness, the directness of its appeal, the use of simple and expressive melodic themes, a happy freedom from the artificial. These traits, employed in the freedom of modern musical speech, coupled with emotional power and supported by ample technical resource, beget an utterance quick to evoke response.

These notes were taken from the preface of a publication of Twenty - Four Melodies, transcribed for piano by S. Coleridge - Taylor Op. 59. Preface by Booker T. Washington.

HIAWATHA'S WEDDING FEAST

S. Coleridge-Taylor

Words by H.W. Longfellow

Earl H. Williams-conducting the Boston Orchestra and Choral

James H.Barr-Guest Conductor—Earl H.Williams

SIDE ONE

You shall hear how Pau-Puk-Keewis,
How the handsome Yenadizze,
Danced at Hiawatha's wedding;
How the gentle Chibiabos,
He the sweetest of musicians,
Sang his songs of love and longing;
How Iagoo, the great boaster,
He the marvellous storyteller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gaily,
And the guests be more contented.

Sumptuous was the feast Nokomis
Made at Hiawatha's wedding.
All the bowls were made of bass-wood,
White and polished very smoothly,
All the spoons of horn of bison,
Black and polished very smoothly.

She had sent through all the village
Messengers with wands of willow,
As a sign of invitation,
As a token of the feasting;
And the wedding-guests assembled,
Clad in all their richest raiment,
Robes of fur and belts of wampum,
Splendid with their paint and plumage,
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma,
And the pike, the Maskenozha,
Caught and cooked by old Nokomis,
Then on pemican they feasted,
Pemican and buffalo marrow,
Haunch of deer and hump of bison,
Yellow cakes of the Mondamin,
And the wild rice of the river.

But the gracious Hiawatha,
And the lovely Laughing Water,
And the careful old Nokomis,
Tasted not the food before them,
Only waited on the others,
Only served their guests in silence.

And when all the guests had finished,
Old Nokomis, brisk and busy,
From an ample pouch of otter,
Filled the red stone pipes for smoking
With tobacco from the South-land,
Mixed with bark of the red willow,
And with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,
Dance for us your merry dances,
Dance the Beggar's Dance to please us,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

Then the handsome Pau-Puk-Keewis,
He the idle Yenadizze,
He the merry mischief-maker,
Whom the people called the Storm-Fool,
Rose among the guests assembled.

Skilled was he in sports and pastimes,
In the merry dance of snow-shoes,
In the play of quoits and ball-play;
Skilled was he in games of hazard,
In all games of skill and hazard,
Pugasaing, the Bowl and Counters,
Koomtassoo, the Game of Plum-stones.

Though the warriors called him Faint-Heart
Called him coward, Shaugodaya,
Idler, gambler, Yenadizze,
Little heeded he their jesting,
Little cared he for their insults,
For the women and the maidens
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin,
White and soft, and fringed with ermine,
All inwrought with beads of wampum;
He was dressed in deer-skin leggings,
Fringed with hedgehog quills and ermine,
And in mocassins of buck-skin
Thick with quills and beads embroidered.
On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow,
Streaks of blue and bright vermilion,
Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses.
Smooth and parted like a woman's,
Shining bright with oil, and plaited,
Hung with braids of scented grasses,
As among the guests assembled.
To the sound of flutes and singing,
To the sounds of drums and voices,
Rose the handsome Pau-Puk-Keewis,
And began his mystic dances.

First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine trees,
Through the shadows and the sunshine,
Treading softly like a panther,
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

Then along the sandy margin
Of the lake, the Big-Sea-Water,
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him;
Till the wind became a whirlwind,
Till the sand was blown and sifted
Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes,
Sand Hills of the Nagow Wudjoo!

Thus the merry Pau-Puk-Keewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing
There among the guests assembled,
Sat and fanned himself serenely
With his fan of turkey-feathers.

Then they said to Chibiabos,
To the friend of Hiawatha,
To the sweetest of all singers,
To the best of all musicians,
"Sing to us, O Chibiabos!
Songs of love and songs of longing,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

And the gentle Chibiabos
Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing,
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:

SIDE TWO

"Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!
"If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.
"Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the Moon when nights are brightest?
"Onaway! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries!
"When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it!
"When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.
"Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!
"I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!"

Thus the gentle Chibiabos
Sang his song of love and longing;
And Iagoo, the great boaster,
He the marvellous storyteller,
He the friend of old Nokomis,
Jealous of the sweet musician,
Jealous of the applause they gave him,
Saw in all the eyes around him,
Saw in all their looks and gestures,

Clay Douglas-Tenor

That the wedding-guests assembled
Longed to hear his pleasant stories,
His immeasurable falsehoods.

Very boastful was Iagoo:
Never heard he an adventure
But himself had made a greater;
Never any deed of daring
But himself had done a bolder;
Never any marvellous story
But himself could tell a stranger.

Would you listen to his boasting,
Would you only give him credence,
No one ever shot an arrow
Half so far and high as he had;
Ever caught so many fishes,
Ever killed so many reindeer,
Ever trapped so many beaver!

None could run so fast as he could,
None could dive so deep as he could,
None could swim so far as he could;
None had made so many journeys,
None had seen so many wonders,
As this wonderful Iagoo,
As this marvellous storyteller!

Thus his name became a by-word
And a jest among the people!
And whene'er a boastful hunter
Praised his own address too highly,
Or a warrior, home returning,
Talked too much of his achievements,
All his hearers cried, "Iagoo!
Here's Iagoo come among us!"

He it was who carved the cradle
Of the little Hiawatha,
Carved its framework out of linden,
Bound it strong with reindeer's sinews;
He it was who taught him later
How to make his bows and arrows,
How to make the bows of ash-tree,
And the arrows of the oak-tree.
So among the guests assembled
At my Hiawatha's wedding
Sat Iagoo, old and ugly,
Sat the marvellous storyteller.

And they said, "O good Iagoo,
Tell us now a tale of wonder,
Tell us of some strange adventure,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

And Iagoo answered straightway,
"You shall hear a tale of wonder,
You shall hear of strange adventures."
So he told the strange adventures
Of Osseo, the Magician,
From the Evening Star descended.

Such was Hiawatha's Wedding,
Thus the wedding-banquet ended,
And the wedding-guests departed,
Leaving Hiawatha happy
With the night and Minnehaha.

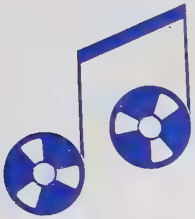
TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO A
FG 0001
DRP-8210
℗ 1982
Family of Gold
BMI
Time 5:33
JELLIE ROLL BEAT VOCAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661

MONROE COUNTY SCHOOL MUSIC ASSOCIATION

H.W. SCHROEDER HIGH SCHOOL
MARCH 6, 1982

JUNIOR HIGH ALL—COUNTY MUSIC FESTIVAL

Orchestra - Mr. Henry Neubert
Chorus - Mr. John Armstrong
Band - Mr. Gary L. Sprague



Recorded on location by:

Reel Sound

Rochester, New York

WEST SIDE BAPTIST CHURCH

SINGS

Gilbert W. Rogers
Minister of
Music

Willie S. Cromer
Minister

Sacred Music

Century Records STEREO

WEST SIDE BAPTIST CHURCH MUSIC MINISTRY

WEST COLUMBIA, SOUTH CAROLINA

West Side Baptist Church Sings Sacred Music

GILBERT W. ROGERS, MINISTER OF MUSIC

WILLIE S. CROMER, MINISTER

SIDE ONE

The Men of Song

1. THE SOLID ROCK . . . . . Edward Mote-William B. Bradbury (2:37)
2. THE WAYFARING STRANGER . . . . . American Folk Hymn (3:54)
3. THE CHURCH IN THE WILDWOOD . . . . . William S. Pitts (1:45)

Soloist: J. W. Parker, Jr.

The Singing Men

1. RISE UP, O MEN OF GOD . . . . . Arr. Howard F. Starks (2:29)
2. THERE'S A CALL RINGING CLEAR . . . . . Robert L. Cooper (2:28)
3. MEN ON THE MARCH FOR CHRIST . . . . . Lloyd D. Bell (1:56)

SIDE TWO

Ladies' Chorus

1. I LOVE THEE . . . . . Anonymous (2:26)
2. NO, NOT DESPAIRINGLY . . . . . Horatius Bonar-Ann B. Spratt (2:47)
3. TAKE TIME TO BE HOLY . . . . . Arr. Bob Burroughs (2:15)

Soloists: Ladies' Trio

Ladies' Trio

1. YES, HE DID . . . . . Arr. Harold Decou (2:00)
2. PRECIOUS MEMORIES . . . . . J. B. F. Wright (2:58)
3. THROW OUT THE LIFE LINE . . . . . Arr. Harold Decou (2:25)

The West Side Baptist Church of West Columbia, South Carolina has a fully graded choir and music ministry under the able leadership of Mr. Gilbert W. Rogers, who is full-time Minister of Music. These choirs and this music ministry have meant much to the worship services of the church and to the spiritual growth of the people. These choirs have contributed tremendously to the service of Christ in our area.

Willie S. Cromer, Pastor

Ladies' Trio
Susan Parker, Becky Bass, Mary Sue Catoe

The Men of Song
Standing: David M. Miller, Gilbert W. Rogers
Seated: J. W. Parker, Jr., Fred K. Adkins, Jr.

Ladies' Chorus

Alphayon Sightler
Pianist

The Singing Men

Susan Parker
Pianist

The Ladies' Chorus was begun in July, 1968. This group of volunteer singers rehearse once a month and sing for the evening worship hour every fourth Sunday evening. These ladies, graded high school graduation and up, respond each month in singing the praises of God. They sing for joy – singing from their hearts.

Mahan
ist

Carol and Alphayon

Becky Bass
Organist

Organized in January of 1968, **The Singing Men** have sung on each third Sunday night for the worship service. These laymen offer much to the growth of the music ministry and the spirituality of West Side's church family. Singing adds a great lift to the lives of these men. They sing for joy – singing from their hearts.

Century RECORDS

STEREO

This stereo LP is a product of the most modern recording, mastering and processng techniques of the record industry and is worthy of the finest playback equipment

Recorded by Bob Davis
Century Records

36491

DECEMBER 1970

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett – Conductor

Assisted by

THE PARAMUS HIGH SCHOOL WIND ENSEMBLE

Mr. Frank Ryerson - Conductor

GTANGER

BERGEN COUNTY MUSIC EDUCATORS
INCORPORATED

presents

THE SEVENTH ANNUAL

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett
Conductor

Assisted By

THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson
Conductor

Sunday, January 25, 1970 — 3:00 P.M.
PARAMUS HIGH SCHOOL
Paramus, New Jersey

Mr. Richard L. Bartlett, Chairman of the Fine Arts Department at Cresskill High School, Cresskill, New Jersey.

CHORUS PERSONNEL

Soprano

Margaret Aldridge (L)
Barbara Anderson (NVD)
Deborah Bendixen (FL)
Linda Buonocore (NVOT)
Diane Caltabiano (NVD)
Virginia Carlson (BD)
Joni Clark (CP)
Brigitta Clermont (P)
Marjorie Coombs (BD)
Jane D'Arcy (L)
Barbara Fellbaum (NVD)
Leslie Ferrec (NH)
Charlene Greenhalgh (CP)
Laura Ann Johnson (C)
Toria Knopf (NH)
Terry Giangola (NVD)
Suzanne Gioni (T)
Geri Lyn Haney (NH)
Dorothy Hogan (NVD)
Patricia Kimball (NVOT)
Elnora Kraus (BD)
Joan Kraus (BD)
Louise Krawiec (RM)
Janet Lee (NVOT)
Susan LeVier (NH)
Paula Lishok (P)
Debbie Little (R)
Cynthia Litz (PP)
Susan Maehrlein (PP)
Sherill Mason (NVD)
Suzanne McCaffrey (NVD)
Linda Mehl (P)
Michele Murburg (NVOT)
Sweety Polewacz (L)
Barbara Quist (NVD)
Charlotte Rettino (C)
Barbara Robertson (NM)
Susan Salvati (L)
Joyce Ann Schauble (NVD)
Dana Stimpson (NH)
Sheila Taylor (NH)
Carol L. VanTilburg (MP)
Lisa Wagner (IH)
Jacqueline Winch (BD
Janice Yurcheyk (IH)

Alto

Helen Ash (NH)
Kathy Ashley (BA)
Melanie Bazaz (NVOT)
Martha Bein (NVOT)
Susan Brison (NH)
Bernadette Cag (L)
Jane Cappel (NH)
Linda Cataldo (RM)
Ruth Cecil (T)
Claudia Cimma (NH)
Anne Marie Dashcund (NVD)
Dorothy E. Dempsey (L)
Amy Foley (NVD)
Cicora Gangi (C)
Victoria Gauci (L)
Monica Gerhard (CP)
Roberta Gilbert (P)
Rebecca Lake (NVOT)
Marion Leenders (NH)
Pat Leppin (L)
Laura Libonati (NH)
Sue Mabie (NH)
Kathy Manning (NH)
Corkey Pestel (L)
Dee Post (FL)
Ruby Marie Reyna (L)
Teri Rose (IH)
Karen Santic (C)
Karen Schaefer (P)
Jennie Sharp (HH)
Sally Shute (NVD)
Kathryn Straw (NVOT)
Janet Strom (T)
Andrea Tholl (NH)
Frances Vallone (BD)
Linda Wagner (RM)
Elaine Weisz (RM)
Cindy Yost (NVD)

Tenor

Eric Aufricht (NH)
Roy Evans (NVOT)
Warren C. Fristensky (RM)
Rob Gangi (C)
David Hansen (NH)
Dennis Keeler (C)
Jonathan Kelley (C)
Edward Korndoerfer (NM)
James N. Lazos (HH)
Jim Pistrang (NVD)
Andrew D. Rivers (NVOT)
John E. Spaulding (T)
Matthew Stoddart (NVD)
Mario Triveri (C)
Bruce Weber (NH)
Keith Zwicker (FL)

Bass

Ernie Alessi (RM)
John C. G. Arbo (MP)
Lindsay Bigelow (NVOT)
Steve Boschetti (C)
John Bouregy (HH)
William A. Boyajian (HH)
Victor Dorff (FL)
William Ehrlich (RM)
Kenneth Erb (NVD)
Harlan Ettinger (C)
Arnold Friedman (P)
Peter M. Fyfe (RM)
Benjamin Gorton (NVD)
Richard H. Koonce (R)
Gary Kutzelman (L)
Craig Little (HH)
James Lovell (NVD)
Raymond Lutz (FL)
Michael Moore (R)
David Paul (L)
Robert N. Richardson (C)
John Santic (C)
Steven Schuster (C)
Robert Sobel (NVD)
Jan Stevens (NVD)
Richard Szulewski (L)

SIDE ONE

Sing To The Lord A New Song — *Heinrich Schutz*
Haec est dies — *Jacobus Gallus*
Silent Devotion and Response from Sacred Service — *Ernest Bloch*
Ain'-A-That Good News — *William L. Dawson*
Three Folk Songs — *Johannes Brahms*
I'd Enter Your Garden
The Fiddler
How Sad Flow The Streams
Kde Su Kravy Moje — *H. A. Schimmerling*

SIDE TWO

Overture in Bb — *Giovannini*
Treatise For Two — *Bennett*
Erica Friedman, *clarinet*
Janet Greenberg, *flute*
Arioso — *Williams*

SIDE THREE

Thoughts of Love — *Arthur Pryor*
Walter Sayre III, *trombone*
Victory At Sea Suite — *Richard Rodgers*

SIDE FOUR

Misa Criolla — *Ariel Ramirez*

Soloists

Kyrie — Janice Yurcheyk, Teri Rose
Gloria — Karen Santic, Ruth Cecil
Agnus Dei — Robyn Gangi, Dennis Keeler

Instrumentalists

String Bass — Ricky Heyman
Percussion — John Arbo, Lindsay Bigelow, Victor Dorff, Ed Korndoerfer

Once To Every Man and Nation — *David Stanley York*

PARAMUS HIGH SCHOOL WIND ENSEMBLE

Mr. Frank Ryerson, *Director*

Clarinet
E. Friedman
N. Vidair
I. McNish
L. Kochenberger
J. Smith
B. Zamer
M. Gambro

Alto Clarinet
P. Roth
S. Sepp

Contrabass Clarinet
I. Keneka

Saxophone
E. Abrahamsen
W. Nahama
D. Nordyk
D. DeRiemzo

Oboe
S. Krieger

Bassoon
I. Cohen
B. Meacham

Flute
J. Greenberg
J. Blackman
J. Samuels

Trumpet
S. Kutniewski
M. Slisko
A. Koenig
T. Atkinson
R. Forss
W. Pratt

Trombone
W. Sayre
J. Long
M. Salwen, *Librarian*

Baritone
J. Krieger
D. Cranz

French Horn
R. Held
S. McCarthy
P. Puckhaber, *Librarian*

String Bass
R. Heyman
G. Nordyk

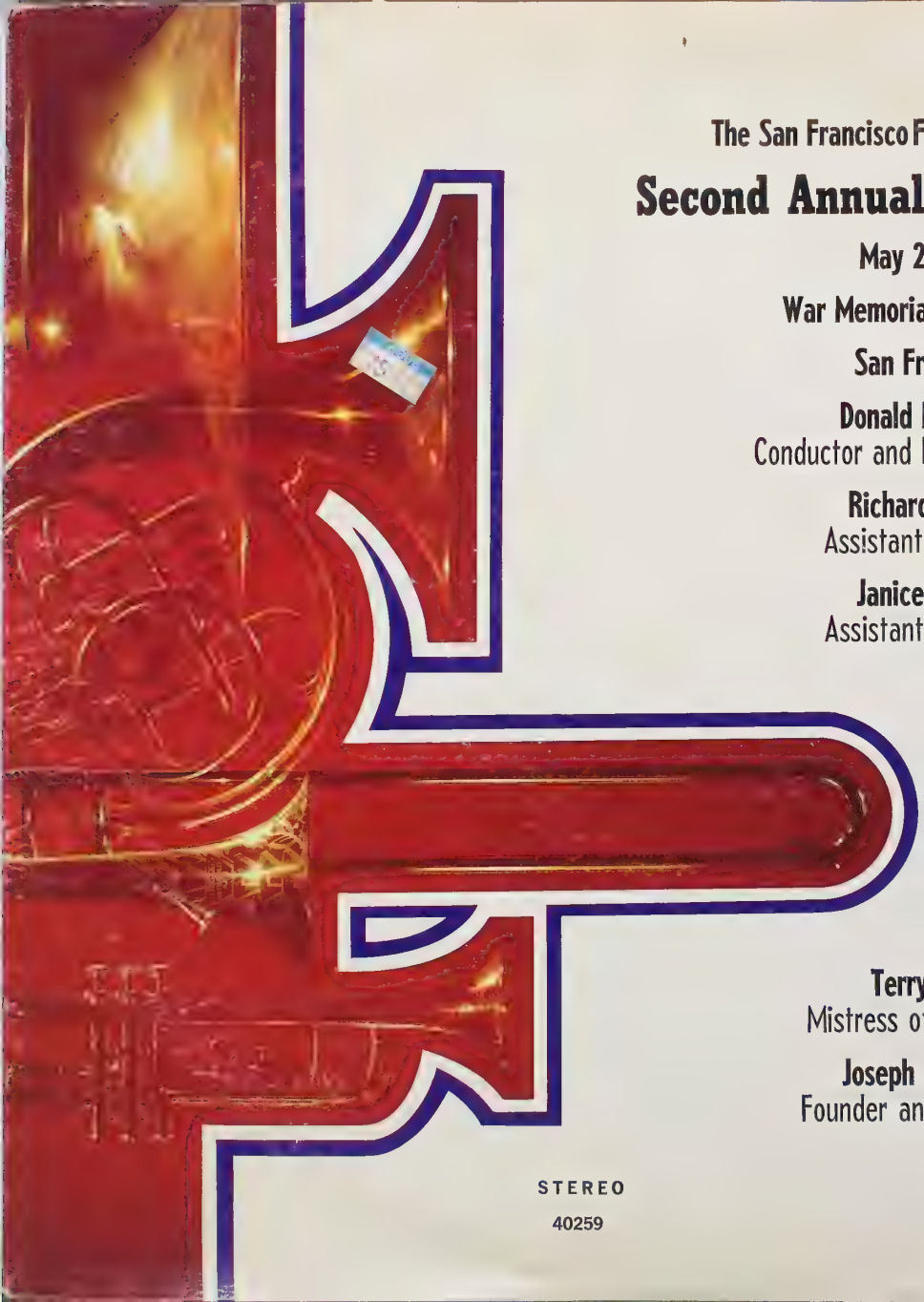
Recording Engineer
Robert De Vine
Technical Productions:
HMR Productions
Century Records

CUSTOM STEREO

The mastering facility in which this recording was processed is located in Los Angeles, California. The tape to disc transfer and lacquer cutting was done on a Neumann AM 68 automatic disc mastering lathe (with improved variable pitch-depth control system), and a Westrex stereo 3D feedback cutting head to modify the RIAA standard recording curve. Painstaking care has been taken throughout the entire recording and manufacturing process to have this disc represent the sound of the actual performance. The full dynamic range, frequency response, and natural balance have been maintained with the highest possible fidelity. R.I.A.A. equalization and N.A.B. level standards have been employed. HMR stereo records may be played with excellent results on any modern record player with a microgroove stylus and lightweight pick-up arm. No loss of quality or damage will occur using monaural equipment, but the special stereophonic effect will be heard only if stereo equipment is employed.

WARNING: This is a subscription, limited edition recording prepared solely for the listening enjoyment of the participants and their friends. It is prohibited by law to use this recording for any commercial purpose without the express written consent of the performing group and HMR Productions.

RC-423
HMR productions



The San Francisco Firemen's Honor Band

Second Annual Spring Concert

May 23, 1971

War Memorial Opera House

San Francisco

Donald McKenzie
Conductor and Director of Music

Richard Altman
Assistant Conductor

Janice Gaynor
Assistant Conductor

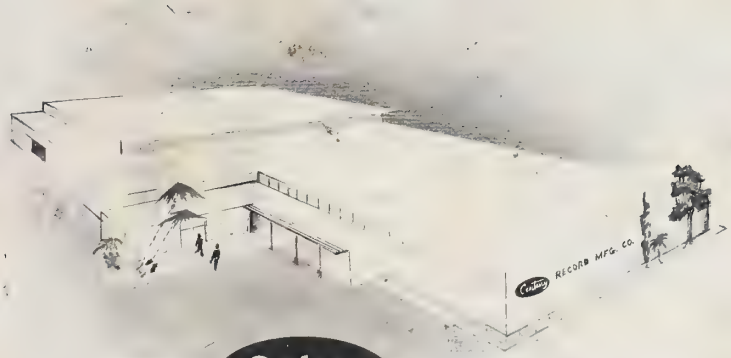
Terry Lowry
Mistress of Ceremonies

Joseph P. Manett
Founder and Coordinator

STEREO

40259

Century Records



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CUSTOM RECORDING SERVICE

HOME OFFICE AND FACTORY: SAUGUS, CALIFORNIA

Virginia Music Educators Association

1981 DISTRICT X ALL-REGIONAL CHORUSES

J. Weldon Norris, Guest Conductor
High School Chorus

Ray Miller, Guest Conductor
Intermediate Chorus

Groveton High School
Alexandria, Virginia
February 7, 1981

STEREO
MC 18050

PARTICIPATING SCHOOLS

HIGH SCHOOLS
THOMAS A. EDISON (Betty Tabor)
FORT HUNT (V. Jack Murray)
GROVETON (David Aikin)
HAYFIELD SECONDARY (Mary McAdory)
ROBERT E. LEE (Lindsey Florence)
MOUNT VERNON (Louise Hopkins)
J.E.B. STUART (Robert Rooks)
T.C. WILLIAMS (James Miller)

INTERMEDIATE SCHOOLS
WILLIAM C. BRYANT (Jan Golding)
STEPHEN FOSTER (Bobbie Currie)
GEORGE WASHINGTON (Jacqueline Green)
ELLEN GLASGOW (Sherrie McDonald)
FRANCIS SCOTT KEY (Debbie West)
MARK TWAIN (Falle Nelson)
WALT WHITMAN (Phyllis Hemmig)

V.M.E.A. CHORAL CHAIRMAN (Louise Hopkins)
INTERMEDIATE CHAIRMAN (Sherri McDonald)
HOST (David Aikin)

HIGH SCHOOL CHORUS

EDISON

SOPRANO
Terri Bauserman
Sharon Boon
Amy Butler
Kelly Dexter
Patricia Geralds
Jennifer Gyure
Katie Keene
Suzie Kolling
Lori Lewis
Karen Pencoll

ALTO
Carrie Crump
Cheryl Deane
Linda Means
Cindy Owens

TENOR
Mike Walker

BASS
Dan Dugan
Ed Johnson
Adam Ludlow
Carlos Nobre

FORT HUNT

SOPRANO
Cynthia Acchione
Jennifer Adgent
Damara Bolte
Karen Bradford
Anita Cross
Angela Himm
Laura Ogden
Barbara Wheddon

ALTO
Andrea Abel
Debbie Bowers
Susan Burnette
Deborah Clark
Jane Colony
Julie Davidson
Susan Edgerton
Carol Fox
Carolyn Olds
Carol Ransom
Kerry Williams
Peggy Winters
Teresa Woods

TENOR
Tim Evans

BASS
Mark Drummond
Alan Fontanella
David Grimes
Brian Hopkins
Jim Lyons
John Redd
Rob Weathers

GROVETON

SOPRANO
Debbie DeLay
Jenny Horne
Susan Merkli
Cindy Redding
Vicki Ritenour

ALTO
Terri Collins
Yolande DeGaslyne
Kari Giberson
Kathleen Keville
Marilyn Kopasz
Sharon Kronstedt
Beth Lindley
Suzanne Lindley
Beth Morrison
Leonor Musa
Andrea Neilan
Carrie Patualuna
Chrys Peterson
Caroline Robbins

TENOR
Suzanne Clayton
Mike Inman
Toni McGuire
Arsie Perez

BASS
Frank Basile
David Jackson
Douglas Kings
Chip McGregor
Daniel Ratner
Mike Wattawa
John Williams

HAYFIELD

BASS
Jon Abramson
Mark Abramson
John Barbee

STUART

SOPRANO
Lee Hartshorn
Lisa Mitchell
Paula Nugent
Sara Okaya

ALTO
Kim Burzio
Denise Eller
Nancy Fregeau
Terri Jenkins
Stephanie O'Neal
Sharon Saunders
Harriet Whitman

TENOR
Brian Benham
Jim Caress
Stefan Christian
David Middleton

BASS
John Findley
Reg Genter
Jim Hewitt
Kemal Khan

LEE

SOPRANO
Vikki Barrett
Kim Bros
Courtney Cella
Kim Harrison
Susan Himes
Eileen Malamut
Marilyn Middleton
Amy Pruden
Diane Roberson
Sheri Stafford
Rachel Tabor
LaNae Williams
Sara Catherine Wilson

ALTO
Nancy Crook
Robin Garrette
Sherri Gordon
Leslie Hornaday
Kim Wade
Mona Williams
Lane Wilson

TENOR
C. J. Baker
Jim Kyger
Steve Tyler

BASS
Bob Anderson
Chris Barrett
Perry Horst
Doug Osborne

MOUNT VERNON

SOPRANO
Lori Gates
Peggy Hamel
Sandy Harris
Guynn Myers
Lisa Richardson
Sarah Spann
Natalie Thompson
Kathy Williams

ALTO
Yvonne Carts
Lisa Cogley
Lynne Mickelson
Susan Rhodes
Julie Simpson
Glenda Watts
Kari Wright

TENOR
J.M. Flores
Ted Hoppe
Kevin Lammers
Rick Mills

BASS
Bennett DeOlazo
Don Haut
Scott McCurdy
Randy Pease
John Tate

T.C. WILLIAMS

SOPRANO
Heather Alford
Deborah Boyd
Velori Byrd
Lisa Lewis
Melanie Weems

ALTO
Stephanie Brantley
Robin Campbell
Laura Coombs
Stephanie Johnson
Sheila Khoury
Barbara Robinson

TENOR
William Cole

BASS
Kevin Brown
Ron Falstreau, II
David Minor
Lewis Smith

THE 1981
DISTRICT ALL-REGIONAL CHORUSES IN CONCERT

J. Weldon Norris, Guest Conductor
High School Chorus

Ray Miller, Guest Conductor
Intermediate Chorus

James Miller and Nancy Reid, Accompanists

Groveton High School
Alexandria, Virginia
February 7, 1981

Side One
Intermediate Chorus

WITH A VOICE OF SINGING ..... Shaw
SING FOR JOY ..... Purcell
MADRIGAL ..... Diemer
HELLO SUNSHINE ..... Emerson
LOVE IS EVERYWHERE ..... Arr. Curtright
WADE IN DE WATER ..... Arr. Emerson

High School Chorus
MISSA SECUNDA ..... Hassler
Kyrie Eleison
Sanctus - Beneductus
Agnus Dei

Side Two
High School Chorus

PLORATE FILII ISRAEL
from "JEPHTAH" ..... Carissimi
SURE ON THIS SHINING NIGHT .... Barber
FOWER OF BEAUTY ..... Clements
FIVE CANZONETS ..... Berger
GREAT DAY ..... Arr. Johnson
IT WAS ALMOST LIKE A SONG .....
..... Jordan-Marzuki

STEREO
MC 18050

INTERMEDIATE CHORUS

WILLIAM C. BRYANT

Sandra Ball
Jenny Bolton
Mary Centala
Yoo Soon Choi
Karleen Clay
Susan Cross
April Garrison
Charles Green
Stacy Haag
Kim Hines
Della Honkley
Laura Hood
Jamie Howren
Angie Hull
Kevyn Jefferson
Crystal Jones
Megan Kerr
Kristin Kjellson
Zibby Logie
Janice LoPrinzi
Barbara Lucas
Wendy Manthei
Brian Morgan
Stephanie Mullins
Sook Nam
Emma Nocon
Louisa Potter
Alvin Powell
Kim Price
Mary Priestland
Jana Rosen
Paul Santos
Nelly Scharff
Becky Scoville
Adrian Smith
Michele Thurman
Donna Upshaw
Debra VanHorn
Mike Wall
Midge Whitehead
Lalianna Williams
Susanna Williams

STEPHEN FOSTER

Bridget Bauer
Mary Ann Beeby
Douglas Blair
Kristen Bowers
Jadine Brown
Sarah Busse
Lisa Butler
Stephanie Caffery
Elizabeth Callaghan
Margaret Chase
Kevin Connel
Tammie Cook
Karen Daniels
Lisa Deemer
Matthew Doerpinghaus
Leanne Duggan
Laura Edgerton
Brandon Eggelston
Jason Erb
Emily Evans
Evelyn Ewing
Allan Flannigan
Johanna Fontenella
Donna Fradenburg
Tracy Gibbons
Diane Grimm
Chris Hutcherson
Jane Jessy
Donna Leeman
Margaret Lisi
Valerie Lum
David McClary
Rhonda McKuen
Jeff Macklin
Susanna Marsten
Robert Meskunas
Barry Meuse
David Miles
Teresa Miles
Megan Moriaty
Lisa Morris
Denise Murray
Pamela Neal
Karen Parsons
Richard Patterson
Jeanette Paulina
Janice Reed
Courtney Ribble
David Samolej
Carolyn Seeley
Tracy Sherman
Cheryl Smith
Tayna Takayama
Todd Takken
Jennifer Thomas
Falana Thornton
Douglas Todd
Jackie Townsend
Marianne Walker
Janice Wallace
Nicole Westal
Rebecca Winter
Karen Wood

GEORGE WASHINGTON

Lesta Archer
Chrylette Crump
Maria Crump
Holly Dillard
Nina Greene
Yvonne Huggins
Andre Hoffman
Latonga Holmes
Sheila Hudson
Lashawn Jackson
Frances Johnson
Janine Lobb
Michelle McDougal
Susan Matthews
Denise Miles
Patricia Moore
Kimberley Street
James Taylor
William Warolaw
Tracey Wilkins

ELLEN GLASGOW

Mona Al-Saigh
Frances Baldrey
Lara Bartholomew
Sanoy Barrowman
Cathy Beach
Natalie Bilecky
Nina Bilecky
Laurie Brunsvold
Liz Cotner
Tamina Davor
Alba Garcia
Liz Garcia
Tracy Gartenmann
Alexandra Hanson
Christy Herring
Emily Hoole
Eu Kim
Patricia Koo
Dennis Lauder
Elaine Lee
Debbie Melichar
Jessica Mitchel
Lara Montulli
Kelly Piccinin
Charlotte Raich
Shaunto Redinger
Liz Sakarvan
Laura Straupenieks
Doris Vroustouris
Jenny Williams

FRANCIS SCOTT KEY

Robert Banks
Mark Buchko
Derek Callaway
Wayne Ciccolo
(guitar)
Michelle Coats
Jeff Franklin
Gretchen Gamble
Keven Kvasnicka
(guitar)
Bobby McCranie
Hope McHenry
Dawn McNamara
Kyle Nicolas
Todd Pifer
Dawn Powers
Shelley Prehen
Kevin Rvan
Lorri Santiago
Tami Thomason
Tiffany Trask
John Vollmer
(guitar)
Lisa Wells
Greg Winstead
Kristin Zimmerman

MARK TWAIN

Heather Conneley
Jonathan Harper
Myra Hurley
Tami Lester
Cynthia Lin
Kellie Owens
Kim Rhein
Bonnie Rose
Jennifer Truesdale
Trace Voorhies

WALT WHITMAN

Kandi Armstrong
Michelle Assadi
Michelle Avila
Julie Boozer
Kent Carstater
Lisa Clarke
Laura Dermody
Nannette Doehr
Billy Eisenhauer
Kathy Francis
Leslie German
Christy Goldman
Karen Habib
Denise Hayden
Robin Hoffman
Brian Hollingsworth
Patty Hoogland
Laura James
Mary Jay
Dwayne Johnson
Kim Kanson
Kim Kelley
Jacqie Kettering
Robert Kreger
Allison Leuppert
Tracy Long
Doug May
David Mickelson
Tom Moulds
Lisa Paolantonio
Michelle Pearson
Wilnie Puder
James Purdy
Michele Randall
Michele Rosenstein
Paul Shiflet
Nancy Simmons
Melody Simms
Tim Tate
Amy Thompson
Rhonda Turner

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Box 3671 Arlington, Va. 22203

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation

Transcriptions

MUSICA HELVETICA

CHRISTMAS IN SWITZERLAND

"Noël Valaisan" by Jean Daetwyler

Hérémence dialect version by Emile Dayer

(Record MH C-78)

Produced and narrated by: Lance Tschannen Time 29:15

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, invites you to listen to "Noël Valaisan", the story of the Nativity as interpreted by the people of the alpine village of Hérémence in Canton Valais in southwestern Switzerland. This canton, which consists principally of the Valley of the Rhone and the narrow side-valleys leading into the adjacent mountain ranges, is known as the orchard and vineyard of Switzerland. It is a land steeped in ancient traditions, its hardy people firmly rooted in their beliefs and in their religious faith.

In his "Noël Valaisan", composer Jean Daetwyler - a native of Basel who has lived and worked in Canton Valais for over 30 years - tries to describe in words and music the way the simple mountain folk from one of the side-valleys, the Val d'Hérémence, would visualize the story of the birth of

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"L'ARLESIENE SUITE" No. 1 & No. 2

VIENNA PRO ARTE ORCHESTRA

Georges Bizet, born Alexandre Cesar Leopold Bizet in Paris, October 25, 1838, into an era of one of the most romantic and creative times in history. Paris was worshipping such talents as Berlioz, Liszt, Heine, Chopin, Hugo, Delacroix and many others

Son of a vocal teacher, he was a student at the Conservatoire of Paris at the age of nine and studied under Jacques Halevy and soon distinguished himself as a pianist. His compositions and the awards he garnered are legion and while still a young man he won an award of a three-year scholarship in Italy. From this period of his life came the steady flow of operas . . . some successful some unsuccessful but all marked with the talent that was his.

His most well-remembered and famous are two his opera "Carmen" and the music of this album

"L'Arlesienne" (Woman of Arles) was a play by the French novelist, Alphonse Daudet It was a tragedy for which Georges Bizet wrote the incidental music It is interesting to note, that while the play itself has long since been forgotten, the music that was supposedly incidental - has far outlived the stage vehicle and has become one of the great musical memories

"L'Arlesienne" is the story of a young farmer named Frederi, who is madly in love with the "Woman of Arles" - an irresistably appearling yet terribly tempered siren who, though the leading character, never appears on the stage Frederi, learning of her infamous background decides not to marry her and wants to return to his childhood sweetheart, Vivette But this is denied him too, for his brief infatuation with the "Woman of Arles" has so twisted his mind and his heart, that he is left to spend the rest of his life filled with hatred, jealousy, disgust, horror, desire and, of course, ultimately death

Since this was to be only incidental music, it was scored for only a small orchestra of about 25 musicians But Bizet in doing the further arranging, expanded these works to include all of the instruments of a full symphony orchestra. And it is because of this further development of the original score that these have become the cherished melodies that they are Actually, Bizet not only expanded the arrangements, but elaborated on the score to the point of adding a "minuet" to what had been an "inter-mezzo" plus a six-bar coda

It is unfortunate that it was not until many years after Bizet's early death at the age of 37 that his genius was finally recognized. And it is only comparatively recent that critics from all over the world have realized his death was a loss to music not less tragic than the early deaths of Schubert and Mozart

This beautiful music is here interpreted by the Vienna Pro-Arte Orchestra one of the most respected musical organizations in all of Europe. And in their inspired version of Georges Bizet's "L'Arlesienne" that is here for you to enjoy time and time again.

Cover Design: DAVE NAGATA

Photography: ESTVAN-AGLER, MILT HYMAN

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GREENWOOD COMMUNITY HIGH SCHOOL

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1975-1976

Herman Knoll and Ronald Bell, Directors

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1969

GIRARD COLLEGE

PHILADELPHIA

BAND • CHOIR • ORGAN

STEREO

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Girard College . . . Its Band, Choir and Organ

Girard College Concert Band and Choir

About the Two Organ Numbers and the Organ . . .

Both of the organ numbers on this recording were composed by Dr. Harry C. Banks, who was organist and then choir director at Girard for 38 years. *Idyl Nostalgic,* dedicated to Mr. Falatico, was written after Dr. Banks had retired from Girard. The other organ number, *Elegy and Cortege,* was recorded on the Girard organ by Dr. Banks in June, 1961.

Winner of several competitions for composers, Dr. Banks was also Director of the Choral Arts Society, and several church choirs. Thousands of Girard graduates remember him with respect and affection.

The organ in the Girard Chapel is one of the outstanding organs of the country. Designed by Dr. Banks and constructed by the Skinner Organ Co., of Boston, it has four manuals, 102 ranks, and 6,587 pipes.

About the Band . . .

The Girard College Band made its first public appearance in 1869, and in 1969 will celebrate its 100th anniversary. This makes it the oldest secondary school band in the country. Brought into being to supply music for the Battalion of Cadets, which was formed after the Civil War, the band has continued that function to the present, while gradually changing in instrumentation and character so that it could also play the literature for concert bands. Today, the band plays a number of concerts in the College and occasionally exchanges concerts with some of the area high schools. Over the years the College Band has played a part in many civic events: May Day at the Zoo (more than 25 years), the Maritime Day Cruises of the Port of Philadelphia, Flag Day parades, opening of the Sheraton Hotel, celebration in connection with the first boatload of iron ore from Venezuela to ascend the deepened Delaware River, Law Day exercises at Independence Hall, and many others.

Directing the Band is Robert W. Morrison, a graduate of Girard, Class of 1924, who as a senior was clarinet soloist and Captain of the Band. After completing undergraduate and graduate work at West Chester State College and the University of Pennsylvania, Mr. Morrison taught in the public schools of Delaware, coming to Girard in 1937. In addition to teaching and directing the Band, Mr. Morrison also serves as Director of the Music Department.

About Girard . . .

Girard College, situated on a beautiful 40 acre campus in Philadelphia, was founded in 1831 under the Will of Stephen Girard, and was opened on January 1, 1848. It is a privately endowed, free boarding school for boys from six to eighteen years of age whose fathers are deceased.

The College provides in every particular for each boy admitted. In addition to his living and the care of his health, it offers him an elementary and secondary school course, providing the credits required for entrance to college, together with vocational training along either business or trade shop lines. Personal, social and educational guidance, basic military education, athletics and physical education, art, library, instrumental and vocal music augment academic and vocational offerings. All combine, not alone to prepare boys successfully for college, for business, and for trade positions, but also for successful, happy living in a complex American social life.

About the Choir . . .

Since its formation in 1914, under the directorship of Burton T. Scales, the choir has achieved an important position in the life of the College, and in the hearts of audiences throughout the Philadelphia area. Made up of 72 unchanged voices, which may perform as the Junior Choir, and 46 changed voices, which may function as a Glee Club, both, usually are joined to form the Girard Choir. The Corinthian Choir, 45 strong, is made up of unchanged voices from the 4th Grade, and for this recording has joined with the Girard Choir in *O Lord Most Holy.*

Mr. Anthony M. Falatico, Director of the Choir and College Organist, is a graduate of Westminster Choir College. He is also a singer, and has appeared in operatic productions at Girard College, Temple University, and the Philadelphia Civic Center.

Accompanying the choir is Mr. Keith Chapman, a student at the Curtis Institute of Music, who also serves as organist for the Wanamaker Store.

Program

Side 1

1. His Honor — March — Henry Fillmore
2. The Thunderer — March — John Philip Sousa
3. Duty, Honor, Country — Harold Walters

   Text by Douglas MacArthur, narrated by Douglas Halbach
4. Great Themes from Great Italian Movies — arr. by John Cacavas
5. Elegy and Cortege — Harry C. Banks

Side 2

1. Ave Verum Corpus (Choir) — William Byrd
2. O Lord Most Holy (Girard and Corinthian Choirs) — Cesar Franck
3. Fa Una Canzone (Choir) — Orazio Vecchi
4. Simple Gifts — Shaker Song (Junior Choir) — Aaron Copland
5. Amo, Amas, I Love a Lass (Glee Club) — Marshall Bartholomew
6. Hail Girard (Choir) — C. Stanley Mackey
7. Farewell Song (Glee Club) — a'Becket-Banks
8. Goodnight and Christmas Prayer (Choir) — Myles B. Foster
9. Idyl Nostalgic — Harry C. Banks

   Organ — Anthony Falatico

This Back Cover was Printed in the Girard College Print Sho

BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA
GEORGE B. REYNARD
Sound Recordist
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TWO 12" RECORDS 33⅓ RPM
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ITHACA, NEW YORK
Cooperating Institution
MUSEO NACIONAL DE HISTORIA NATURAL, HABANA, CUBA

Bird Songs in Cuba

Cantos De Aves En Cuba

SIDE 1 Band 1

1 Least Grebe
Zaramagullón Chico
Tachybaptus dominicus

2 Pied-billed Grebe
Zaramagullón Grande
Podilymbus podiceps

3 Tricolored Heron
Garza de Vientre Blanco
Egretta tricolor

4 Cattle Egret
Garcita Bueyera
Bubulcus ibis

5 Green-backed Heron
Aguaitacaimán
Butorides striatus

6 Black-crowned Night-Heron
Guanabá de la Florida
Nycticorax nycticorax

7 Least Bittern
Garcita
Lexbrychus exilis

8 White Ibis
Coco Blanco
Endocimus albus

9 Greater Flamingo
Flamenco
Phoenicopterus ruber

10 Fulvous Whistling-Duck
Yaguasín
Dendrocygna bicolor

11 West Indian Whistling Duck
Yaguasa
Dendrocygna arborea

12 Wood Duck
Huyuyo
Aix sponsa

13 Masked Duck
Pato Agostero
Oxyura dominica

Band 2

A1 Hook-billed Kite (MEXICO)
Gavilán Pinfado
Chondrohierax uncinatus

14 Snail Kite
Gavilán Caracolero
Rostrhamus sociabilis

15 Gundlach's Hawk
Gavilán Colilargo
Accipiter gundlachi

16 Red-tailed Hawk
Gavilán de Monte
Buteo jamaicensis

17 Broad-winged Hawk
Gavilán Bobo
Buteo platypterus

18 Cuban Black Hawk
Gavilán Batista
Buteogallus anthracinus

19 Osprey
Guincho
Pandion haliaetus

20 Cuban Kestrel
Cernícalo
Falco sparverius

Band 3

21 Northern Bobwhite
Codorniz
Colinus virginianus

22 Helmeted Guineafowl
Guinea
Numida meleagris

23 Sandhill Crane
Grulla
Grus canadensis

24 Limpkin
Guareao
Aramus guarauna

25 King Rail
Gallineula de Agua Dulce
Rallus elegans

26 Clapper Rail
Gallineula de Manglar
Rallus longirostris

27 Spotted Rail
Gallineula Escribano
Pardirallus maculatus

28 Zapata Rail
Gallineula de Santo Tomás
Cyanolimnas cerverai

29 Sora
Gallineula Oscura
Porzana carolina

30 Yellow-breasted Crake
Gallineulita
Poliolimnas flaviventris

Band 4

31 Purple Gallinule
Gallareta Azul
Porphyrula martinica

32 Common Gallinule
Gallareta de Pico Colorado
Gallinula chloropus

33 Northern Jacana
Galluto
Jacana spinosa

34 Semipalmated Plover
Frailecillo semipalmeado
Charadrius semipalmatus

35 Wilson's Plover
Titere Playero
Charadrius wilsonia

36 Killdeer
Titere Sabanero
Charadrius vociferus

37 Black-bellied Plover
Pluvial
Pluvialis squatarola

38 Black-necked Stilt
Cachiporra
Himantopus mexicanus

39 Greater Yellowlegs
Zarapico Patamarillo Grande
Tringa melanoleuca

40 Sooty Tern
Gaviota Monja Prieta
Sterna fuscata

41 Least Tern
Gaviotica
Sterna antillarum

42 Caspian Tern
Gaviota Real Grande
Sterna caspia

SIDE 2 Band 1

43 White-crowned Pigeon
Torcaza Cabeciblanca
Columba leucocephala

44 Scaly-naped Pigeon
Torcaza Cuellimorada
Columba squamosa

45 Plain Pigeon
Torcaza Boba
Columba inornata

46 Mourning Dove
Paloma Rabiche
Zenaida macroura

47 Zenaida Dove
Guanaro
Zenaida aurita

48 White-winged Dove
Paloma Aliblanca
Zenaida asiatica

49 Common Ground-Dove
Tojosa
Columbina passerina

50 Gray-headed Quail-Dove
Camao
Geotrygon caniceps

51 Ruddy Quail-Dove
Boyero
Geotrygon montana

52 Key West Quail-Dove
Barbiquejo
Geotrygon chrysia

53 Blue-headed Quail-Dove
Paloma Perdiz
Starnoenas cyanocephala

Band 2

54 Cuban Parrot
Cotorra
Amazona leucocephala

55 Cuban Parakeet
Catey
Aratinga euops

56 Yellow-billed Cuckoo
Primavera
Coccyzus americanus

57 Great Lizard-Cuckoo
Arrero
Saurothera merlini

58 Smooth-billed Ani
Judío
Crotophaga ani

Band 3

59 Common Barn Owl
Lechuza
Tyto alba

60 Cuban Pygmy Owl
Siju Platanero
Glaucidium siju

61 Cuban Bare-legged Owl
Siju Cotunto
Gymnoglaux lawrencii

62 Burrowing Owl
Siju de Sabana
Athene cunicularia

63 Short-eared Owl
Cárabo
Asio flammeus

64 Stygian Owl
Siguapa
Asio stygius

Band 4

65 Chuck-will's-Widow
Guabairo Americano
Caprimulgus carolinensis

66 Cuban Nighthjar
Guabairo
Caprimulgus cubanensis

A2 Greater Antillean Nighthjar
Pitangua
(DOMINICAN REPUBLIC)
Caprimulgus cubanensis

67 Antillean Nighthawk
Querequete
Chordeiles gundlachii

68 White-collared Swift
Vencejo de Collar
Streptoprocne zonaris

69 Antillean Palm Swift
Vencejo de Palma
Tachornis phoenicobia

70 Cuban Emerald
Zunzún
Chlorostilbon ricordii

71 Bee Hummingbird
Pájaro Mosca
Mellisuga helenae

72 Cuban Trogon
Tocororo
Priotelus temnurus

73 Belted Kingfisher
Martín Pescador
Ceryle alcyon

74 Cuban Tody
Pedorrera
Todus multicolor

SIDE 3 Band 1

75 Cuban Yellow-shafted Flicker
Carpintero Escapulario
Colaptes auratus

76 Fernandina's Flicker
Carpintero Churroso
Colaptes fernandinae

77 Cuban Red-bellied Woodpecker
Carpintero Jabado
Melanerpes superciliaris

78 Yellow-bellied Sapsucker
Carpintero de Paso
Sphyrapicus varius

79 Cuban Green Woodpecker
Carpintero Verde
Xiphidiopicus percussus

A3 Ivory-billed Woodpecker
Carpintero Real (N. America)
Campephilus principalis

Band 2

80 Gray Kingbird
Pitirre Abejero
Tyrannus dominicensis

81 Giant Kingbird
Pitirre Real
Tyrannus cubensis

82 Loggerhead Kingbird
Pitirre Guatibere
Tyrannus caudifasciatus

83 La Sagra's Flycatcher
Bobito Grande
Myiarchus sagrae

84 Cuban Pewee
Bobito Chico Cubano
Contopus caribaeus

A4 Greater Antillean Pewee
(JAMAICA)
Contopus caribaeus

85 Cuban Martin
Golondrina Azul Cubana
Progne cryptoleuca

86 Cave Swallow
Golondrina de Cuevas
Hirundo fulva

Band 3

87 Cuban Crow
Cao Montero
Corvus nasicus

88 Palm Crow
Cao Pinalero
Corvus palmarum

89 Zapata Wren
Fermina
Fermina cerverai

90 Northern Mockingbird
Sinsonte
Mimus polyglottos

91 Gray Catbird
Zorzal Gato
Dumetella carolinensis

Band 4

92 Red-legged Thrush
Zorzal Real
Turdus plumbeus

93 Cuban Solitaire
Ruiseñor
Myadestes elisabeth

94 Blue-gray Gnatcatcher
Rabuita
Polioptila caerulea

95 Cuban Gnatcatcher
Sinsontillo
Polioptila lembeyei

96 White-eyed Vireo
Vireo de Ojo Blanco
Vireo griseus

97 Cuban Vireo
Juan Chivi
Vireo gundlachii

98 Yellow-throated Vireo
Verdón de Pecho Amarillo
Vireo flavifrons

99 Black-whiskered Vireo
Bien te-veo
Vireo altiloquus

SIDE 4 Band 1

100 Yellow Warbler
Canario de Manglar
Dendroica petechia

101 Olive-capped Warbler
Bijirita del Pinar
Dendroica pityophila

102 Palm Warbler
Bijirita común
Dendroica palmarum

103 Northern Waterthrush
Señorita de Manglar
Seiurus noveboracensis

104 Louisiana Waterthrush
Señorita de Río
Seiurus motacilla

105 Common Yellowthroat
Caretica
Geothlypis trichas

106 Yellow-headed Warbler
Chillina
Teretistris fernandinae

107 Oriente Warbler
Pechero
Teretistris fornsi

108 Redstart
Candelita
Setophaga ruticilla

Band 2

109 Red-legged Honeycreeper
Aparecido de San Diego
Cyanerpes cyaneus

110 Stripe-headed Tanager
Cabrero
Spindalis zena

111 Summer Tanager
Cardenal
Piranga rubra

112 Greater Antillean Grackle
Chuchunguaco
Quiscalus niger

113 Cuban Blackbird
Totí
Dives atrovioiacea

Band 3

114 Black-cowled Oriole
Solibio
Icterus dominicensis

115 Cuban Red-winged Blackbird
Mayito de la Ciénaga
Agelaius assimilis

116 Tawny-shouldered Blackbird
Mayito
Agelaius humeralis

117 Eastern Meadowlark
Sabanero
Sturnella magna

Band 4

118 Yellow-faced Grassquit
Tomeguín de la Tierra
Tiaris olivacea

119 Cuban Grassquit
Tomeguín del Pinar
Tiaris canora

120 Cuban Bullfinch
Negrito
Melopyrrha nigra

121 Zapata Sparrow
Cabrerito de la Ciénaga
Torreornis inexpectata

122 House Sparrow
Gorrión
Passer domesticus

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Ithaca, New York

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Live From The 60's

With The **REAL DON STEELE**

CREATED AND PRODUCED BY M.G. KELLY

THE 60's LIKE IT WAS IS.

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Live From The 60's

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PITTSBURGH JR. TAMBURITZANS

On Tour

GREVKO

HIGH FIDELITY
RECORDING

GLP-1019

Directed by
John J. Gregurich
Violet J. Ruparcich

GREYKO PRESENTS . . . GLP 1019

PITTSBURGH JR. TAMBURITZANS ON TOUR - VOL. II

under the direction of

John I. Gregurich and Violet J. Ruparcich

BRAC I
Birek, Paul
Borkovich, Stephanie
Golovic, Richard
Hezir, Joseph
Kesich, Jody
Kresho, Mark
Malewski, Judy

BRAC II
Kesich, Jack
Muick, Joseph
Sheraden, Dennis

BRAC III
Martincic, Joyce
Rukavina, Nancy
Shebetich, Daniel

PRIM I
Bircsak, Janice
Fink, Linda
Goberish, Donna
Novacic, Pauline
Orehovic, Christine
Smokovich, Judy

PRIM II
Filip, Susan
Hezir, Elizabeth
Hrovat, Margie
Malec, Martha
Muick, Barbara
Niggl, Diane

CELLO
Kresho, Stacy
Malewski, David

BUGARIJA
McKennas, John
Rettinger, Donna
Stiscak, Thomas
Vestich, Mark

BASS
Previc, Fred
Shebetich, Nick
Stiner, Douglas

GUEST ARTISTS
Joseph Osselburn - Frank Kalik
Stella Pasquinelli - Barbara Fairman
Andrea Bircsak

The Greyko Recording Company once again takes great pleasure in producing the third in a series of Pittsburgh Junior Tamburitzan albums of much sought after Yugoslav music.

The Pittsburgh Junior Tamburitzans, celebrating their tenth anniversary this year, have grown in number from the original 12 members in 1957 to some 100 members in 1967. They came with their prims, bracs, cellos, bugarijas, and basses to generate a new kind of excitement via tamburitza music.

The versatility of these young performers is most striking as is exemplified by this ensemble being able to reach all who hear them, even though many may be unfamiliar with the various Yugoslav languages. This, in part, is due to their ability in rendering beauty through their interpretations which allows everyone to appreciate the artistry of these young people. They also boast a particular pride of ancestral background and a joy and skill of performance which has made them an integral part of America's cultural attractions.

With the Tamburitzans the accent is on youth. With a suitcase in one hand and a tamburitza in the other, the Pittsburgh Junior Tammies have become the most traveled junior ensemble in America. June of 1967 will find them embarking upon their second musical concert tour of Europe, the first having taken place during the summer of 1965 preceded by a coast to coast United States concert tour in 1962 which also took them into parts of Canada.

Under the most capable direction of John I. Gregurich and Violet J. Ruparcich this collection of music and song was gathered with care, properly blended and matured with experience. The moods vary as does the topography of its homeland, alternating with purely instrumental medleys and folk songs depicting love, sadness and frivolity of life as augmented by guest artist Joseph Osselburn singing the immensely popular "MILICA" and "AH! PISI MI MATI."

Frank Kalik captures much of the delight and gayety of Slovenia with his masterful combination of the true button and piano accordion.

Andrea Bircsak's violin rendition of the "KRAJ MORAVE" contained within the Serbian Medley leaves one with a sensitivity of warmness so typical of our Serbian people.

Yes, the Pittsburgh Junior Tamburitzans have once again attained achievement . . . achievement that has always been so distinctly marked with their unique touch and now highlighted with this tenth anniversary album.

To the many friends of the Tamburitzans located presently all over the world and particularly to the parents of both past and present Tamburitzans who have so faithfully encouraged the growth and development of such a highly talented group, this album is humbly dedicated.

To Order, Write To:

Greyko Recording Company • 4300 Butler Street
Pittsburgh, Penna. 15201

Recorded by Audio Recording Studio • Cleveland

SIDE 1

1. **TRI TRI**
   (Jankovic)
   Instrumental-Organist: J. Martincic
2. **AJ, KAKVE AJKA CRNE OCI IMA**
   Vocal by J. Osselburn-V. Ruparcich
3. **PLES BROJ 2**
   (Krnic)
   Instrumental
4. **MILICA**
   (Arr. & Lyrics-Gregurich)
   Vocal by J. Osselburn
5. **IMAM DEKLE NA TYROL**
   Accordionists: F. Kalik-D. Rettinger
6. **HVARSKA PODOKNICA**
   (Dinko Fio)
   Choral Ensemble
7. **NE KARAJ MI MAJKA**
   (Arr. Gregurich)
   Instrumental-Accordionist: D. Rettinger

SIDE 2

1. **AH! PISI MI MATI**
   (Knezevic)
   Vocal by J. Osselburn-V. Ruparcich
2. **SERBIAN MEDLEY**
   (Arr. Gregurich)
   Instrumental-Violinist: A. Bircsak
3. **SE DAVNO MRACI**
   (Arr. Ruparcich)
   Vocal by S. Pasquinelli-B. Fairman-V. Ruparcich & Ensemble
4. **I TALKED TO THE TREES**
   Instrumental
5. **MAMO KOJ CUKANA PORTA**
   Vocal by J. Malewski-S. Filip
6. **SLOVENIAN SERENADE**
   (Arr. Gregurich)
   Instrumental

G61129

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JANUARY 16, 1988 • MECHANICS HALL, WORCESTER, MASSACHUSETTS • 4:30 PM

ORCHESTRA

DIRECTOR — DAVID SEILER

David Seiler holds a Bachelor of Science degree in music education and a Master of Music degree from the University of Wisconsin at Madison. He has taught at Lamar State College, Milliken University, the University of Idaho, and is presently professor of music at the University of New Hampshire where he directs the Jazz Band, teaches clarinet, and coordinates the Summer Youth Music School.

As a clarinet performer Mr. Seiler has presented numerous performances including concertos, solo recitals and chamber music. As a member of the University of Idaho and the University of New Hampshire Faculty Woodwind Quntets he has performed in excess of two hundred young audience concerts in addition to many formal recitals.

As a jazz performer and conductor his career has been equally active including guest appearances on saxophone and flute with many college and high school bands. He is also coordinator of the UNH Jazz Festival now in its fifteenth year.

During Mr. Seiler's career he has given clinics and performances throughout the United States. As a conductor his experiences range from junior high festivals to professional orchestras. In recent years his orchestral conducting activities include three years as conductor of the UNH Symphony Orchestra and eight years as conductor of the UNH Summer Chamber Orchestra.

PERSONNEL

VIOLIN I

Patricia Rosen ..... Milford
Concertmistress
Christopher Borg ..... Doherty
Kathryn Masso ..... Whitinsville Christian
Tanja Bernstein ..... Doherty
Katie Russo ..... Holliston
Daska Babcock ..... Westborough
Jeff Brannen ..... The Bromfeld School
Juliet Baker ..... Shrewsbury
John Kraska ..... Doherty
Frederick Horwitz ..... Westborough
Richard Loheyde ..... Shrewsbury
Nancy Hsu ..... Wachusett
Adina Wolf ..... Doherty
Brittany Warman-Howe ..... Burncoat
Shelly Broderick ..... Algonquin

VIOLIN II

Peter Lee ..... Algonquin
Cathy Nagorski ..... Shrewsbury
Marcia Noble ..... Shrewsbury
Vonda Wielsma ..... Whitinsville Christian
Gretchen VanSomeran ..... Whitinsville Christian
Krista Eiseler ..... Holliston
Catrin Hughes ..... Whitinsville Christian
Yvette Golay ..... Shrewsbury
Elizabeth Garniewicz ..... Notre Dame
Anne Silvia ..... Milford
Harold Hersen ..... Quabbin
Stephen Rapko ..... Franklin
Michelle Dakas ..... Burncoat
Lauren Bress ..... Doherty
Brenda Milley ..... Shrewsbury
Alphonso Van Marsh ..... Medway
Tina Choi ..... Algonquin
Brian Syrjala ..... Algonquin
Cindy Gerrard ..... Burncoat
Rita Dalmanieras ..... Milford

VIOLA

Becky Seyferth ..... Whitinsville Christian
Principal
Cheri Drummond ..... Shrewsbury
Robin Snyder ..... Algonquin
Edward Russo ..... Holliston
Muffin Hilly ..... Whitinsville Christian
Marsha Durbano ..... Shrewsbury
Cynthia Ennis ..... Shrewsbury
Nicola Gonyea ..... Burncoat
Jessica Aro ..... Shrewsbury
Lynn Falvey ..... Franklin
Heather Davidson ..... Holliston

CELLO

Laura Wiegers ..... Whitinsville Christian
Principal
Elizabeth Troup ..... Nashoba
Ben Reid ..... Doherty
John Harrington ..... St. John's
Susan Jenks ..... Algonquin
Ron Johnson ..... Groton-Dunstable
Christopher McNeillie ..... Medway
Sean Cavanaugh ..... Algonquin
Janet Gaede ..... Franklin

STRING BASS

Edward Kachajian ..... Doherty
Principal
Susan Ring ..... Holliston
David Field ..... Shrewsbury
John Lash ..... Franklin
Barbara Greve ..... Hopkinton

FLUTE

Melissa Davis ..... North Middlesex
Jenna Juszynski ..... Nashoba

OBOE

Eran Hanlon ..... Auburn
Principal
Katerina Marneraki ..... Wachusett

BASSOON

Rachel Goodenow ..... Algonquin
Principal
Laura Prescott ..... Wachusett

CLARINET

Teresa Kim ..... Algonquin
Principal
Kerry Pyle ..... Wachusett
Joel Parmentier ..... Blackstone Millville

FRENCH HORN

Lydia Busler ..... Lawrence Academy
Principal
Lynne Williams ..... Lawrence Academy
Dan Schwartz ..... Algonquin
Ingerlene Voosen ..... Auburn

TRUMPET

Jason Adams ..... David Prouty
Principal
Brian Wong ..... Westborough
Marc Page ..... Nashoba
Robb Barnitt ..... Quabbin

TROMBONE

Timothy Simcoe ..... Westborough
Principal
Samantha Olds ..... Shrewsbury
Marc Carbonneau ..... Wachusett

PERCUSSION

Jen Sommen ..... Frai
Julie Angelis ..... Doher

TYMPANI

Jeffrey Cayer ..... Algonquin

PIANO

Abby Baker ..... Lunenburg

JAZZ ENSEMBLE

DIRECTOR — JIM HYNES

Jim Hynes is a free-lance trumpet player in New York City. He received a BM from Ithaca College and a Masters Degree from the Eastman School of Music. Jim was a member of the Rochester Philharmonic Orchestra from 1979-85. Upon graduation from Eastman, Jim began playing lead trumpet with Paul Anka. He has also played lead for Tony Bennett, Mel Torme, Sarah Vaughn, Chaka Khan, Johnny Mathis as well as many others. Jim is currently playing the hit Broadway show *Starlight Express*. Other Broadway shows he has done include *42nd Street, Sweet Charity, Tap Dance Kid, Dreamgirls, Jerry's Girls,* and *Edwin Drood*. Jim is also busy in the studios. He has recorded jingles from Stroh's Beer to Holly Farms Chicken. He can also be heard on the "ABC Movie of the Week" theme. Jim currently teaches at SUNY Geneseo and is director of Jazz Ensembles at RIT. In 1985 Jim was an Associate Professor of Music at Eastman. He is also very active as a clinician and is affiliated with King Musical Instruments.

PERSONNEL

TRUMPETS

Trumpet I	Joseph McManus	Algonquin
Trumpet II	Mark Doucette	Oakmont
Trumpet III	Dan Ostrovsky	Algonquin
Trumpet IV	Scott Michalak	Algonquin
Trumpet V	Matt Vella	Shrewsbury

SAXOPHONES

Alto Sax I	Chris Goodman	Hopkinton
Alto Sax II	Henry Dormitzer	Worcester Academy
Tenor Sax I	James Pisano	Oakmont
Tenor Sax II	Mark Messier	Westborough
Bari Sax	Michael Fitzgibbons	St. John's

TROMBONES

Trombone I	James Clark	Algonquin
Trombone II	John Franks	Hopkinton
Trombone III	Jason Scoppetto	Algonquin
Trombone IV	David St. Angelo	Hopkinton

RHYTHM

Piano	Kevin Tracy	Algonquin
Guitar	Stephen Trombley	Algonquin
Bass Guitar	Kevin Zelnick	Algonquin
Drums	Dan Wallace	Algonquin
Vibes	Stephen Engdahl	Algonquin

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NOTRE DAME DES CANADIENS CHURCH, WORCESTER, MASS.

MME. MARIE ANTOINETTE R. COMEAU, DIRECTRESS OF MUSIC

FRANCIS H. GOYETTE, ORGANIST

SIDE 1

CA, BERGERS, ASSEMBLONS NOUS	Traditional
NOUVELLE AGREABLE	Tire De Mozart
IL EST NE, LE DIVIN ENFANT	Traditional
CHANSON JOYEUCE DE NOE'L	Gevaert
HODIE CHRISTUS NATUS EST	Korman
ADORAMUS TE	Palestrena
LAETENTUR COELI	Rees

SIDE 2

SILENT NIGHT	Gruber
JOY TO THE WORLD	G. Handel
THE SLEEP OF THE CHILD JESUS	Gevaert
GOD REST YOU MERRY GENTLEMEN	Traditional
LO, HOW A ROSE E'ER BLOOMING	Praetorius
ANGELS, HAVE HEARD ON HIGH	Traditional
ADESTE FIDELES	Novello
TOLLITE HOSTIAS	C. St. Saens

CHOIR MEMBERS

SOPRANOS	ALTOS
Ann Creighton	Jacqueline Langlois
Blanche Bergeron	Florence Lamoureux
Claudyne Pearson	Frederica Lamonda
Diane Peiletier	Jeannine Lamoureux
Martha Peterson	
Doris LeFebvre	
Elvira Leonti	

TENORS	BASSES
Rosaire Cote	Harold Dupre
Joseph Woods	David Sturgis
Daniel Desrosiers	Roger Beaulieu
Walter Garceau	Durwood Birtz
Albert Cardin	Gerald Groulx

Notre Dame Church

HISTORY OF CHURCH

Notre Dame Parish was established in 1869. The present church was constructed in 1929. Located at the opposite end of the Common from City Hall, in the heart of the Urban Renewal Project, it is one of Worcester's most beautiful Romanesque edifices and noted for its magnificent stained glass windows.

CHOIR DIRECTRESS

Mme. Marie A. R. Comeau, French-American born, gained an enviable reputation as an interpreter of her native songs as a child. After a number of years of successful public appearances, she retired from public singing in order to further develop her natural talents by study.

Was educated in private schools of The Sisters Of St. Anne, sang in church choirs, glee clubs. Studied music, piano, languages, and voice under prominent teachers, Mme. Cecile H. Babbitt, Allessandra Bonci, Arthur J. Hubbard, famed Metropolitan Opera Stars.

Mme. Comeau made her concert debut in 1924, in Boston in 1925. She was soloist with the Boston People's Symphony Orchestra, the New Bedford Symphony Orchestra. Also appeared as co-artist with the world famous harpist, Marcel Grandjany; with Edna Stoessel-Saltmarsh, concert pianist, with Jacques Hoffmann, violinist-artist of the Boston Symphony; also Walter Howe, former conductor of the Worcester Music Festival.

She appeared with many other artists in many states.

Mme. Comeau was conductor of L'Alliance Musicale Chorale, the Musical Art Club, the Coleridge-Taylor Musical Club in New Bedford.

In 1931, she was in Who's Who in Music. Mme. Comeau was the first voice teacher at Anna Maria College. After fifteen years, she retired.

CHOIR DIRECTRESS

on Mme. Comeau's artistic career

BOSTON CHRISTIAN SCIENCE MONITOR: "Mme. Comeau is a singer of many parts, a singer who shows an unusual amount of versatility."

PROVIDENCE JOURNAL: "It is a voice of great power, of velvety richness, with sensuous deep tones of remarkable flexibility which she uses with unerring judgment and fine control."

BOSTON HERALD: "Her voice has freshness, and at times even a sensuous richness. She sang with most sympathy, with the greatest smoothness and nuance."

NEW BEDFORD MORNING MERCURY: "Such beautiful singing. There is a complete ease of production throughout its even register. It goes on warm, pure, so flexible that the subtlest degree of shading are imperceptibly approached and carried in ever changing flow. Somewhere in the realms of true song, this voice seems to have birth, nothing of conscious artifice mars its direct appeal to the gratified ear."

PHILADELPHIA INQUIRER: "Mellowness and freedom of delivery.....admirable technique.....unusual fluency and brilliancy of performance."

NEW YORK SUN: "A voice of rich timbre and abundant sonority."

NEW HAVEN JOURNAL-COURIER: "Mme. Comeau's voice was rich in quality and fully matured so the difficult arias seemed to be taken with much ease and lack of strain."

FALL RIVER HERALD: "Here is a rich mellow Mezzo Soprano quite uncommon among voices of such power, Mme. Comeau may flatter herself for possessing a remarkable vocal organ."

MUSICAL AMERICA: "A program of representative songs from various schools revealed her a singer of ability."

MUSICAL COURIER: "Mme. Comeau disclosed an opulent voice of agreeable timbre, admirably controlled and capable of a wide range of expression."

WORCESTER EVENING GAZETTE: "Mme. Comeau possesses a voice smooth in texture, rich in quality and of ample range and volume. The singer has excellent control of her resources, and created a very favorable impression."

Technical Data

Recorded and produced by Hills Sound Service, Worcester, Massachusetts. Using Telefunken and Altec Microphones, Ampex Tape Machines, Neumann A M 32 Mastering Lathe, Gotham EA 1000 Equalizer, E.M.T. Acoustically Variable Delay Chamber, Gramphian Hot Stylus Feed Back Cutter and other equipment to put into the master the finest possible sound.

ESTEREO

TRIO PEREGRINOS U.S.A.

CANTA:

"FIEL HASTA LA MUERTE"

ESTEREO

TRIO PEREGRINOS U.S.A.

CANTA:

"FIEL HASTA LA MUERTE"

TRIO PEREGRINOS

ARMANDO LIMON – Primera voz. Segunda Guitarra
OTONIEL GRANADOS – Segunda voz.
JOSE GRANADOS – Tercera voz. Primera Guitarra

LADO A

1.	FIEL HASTA LA MUERTE (Victor Cortez)	4:46
2.	PERFECCION (Mickey Rodriguez)	3:01
3.	ALLA EN EL CIELO (Autores Varios)	3:05
4.	QUE SERA (Desconocido - D.R.)	3:16
5.	LAS COSAS DEL AYER (Jose Granados)	2:29

LADO B

1.	PERDONAME (Eleazar Moreno)	3:38
2.	AMEMOS DE CORAZON (Autor Desconocido)	4:07
3.	¿CON QUE PAGAREMOS? (Autor Desconocido)	3:51
4.	SIN DIOS NO SE PUEDE VIVIR (Pablo Clemente)	2:46
5.	CORITOS (Autores Varios)	3:36

LUIS A. TORREZ Evangelista

JOSE JARA - Bajista

VICTOR RUIZ - Percusion

GARY MANKIN – Ingeniero de Sonido
PAULINO LOPEZ – Co-Productor
ANDRES MEJIA – Coordinador
WILFRED WIESTOCK – Fotografia

Las voces y los guitarras del Trio Peregrinos se unen para dedicar este manojo de himnos cristianos como serenata al Señor Jesús y luego hacerlo extensive a nuestro Hermano El Rev. Luis A. Torres un hombre que desde el dia de su conversión a Cristo en Junio de 1951, siempre ha servido al Señor Predicando su evangelio para La Salvación de las almas. Este siervo del Señor, es apreciado por Hermanos ministros é Iglesias de los Estados Unidos y paises como Mexico, Centro America y Puerto Rico, donde el nació en la ciudad de Peñuelas el 2 de Abril de 1916 y luego contrajo matrimonio con "Hna. Eloisa" que cariñosamente le llamamos. Habiendo estado enferma gravemente la "Hermana Eloisa," Dios obró un gran milagro de sanidad en su cuerpo y alma para producir asi la decisión del corazón del Rev. Torrez para entregarlo a Dios y a su servico. El Trio Peregrinos se complace en obsequiar esta selección de melodias a nuestro Hno. Torrez y desear que usted se deleite con el mensaje de amor que lleva este regalo al escucharlo en la tranquilidad de su hugar. Dios le bendiga.

Trio Peregrinos

Trio Peregrinos - 46 Eastridge Circle, Pacifica, California 94044

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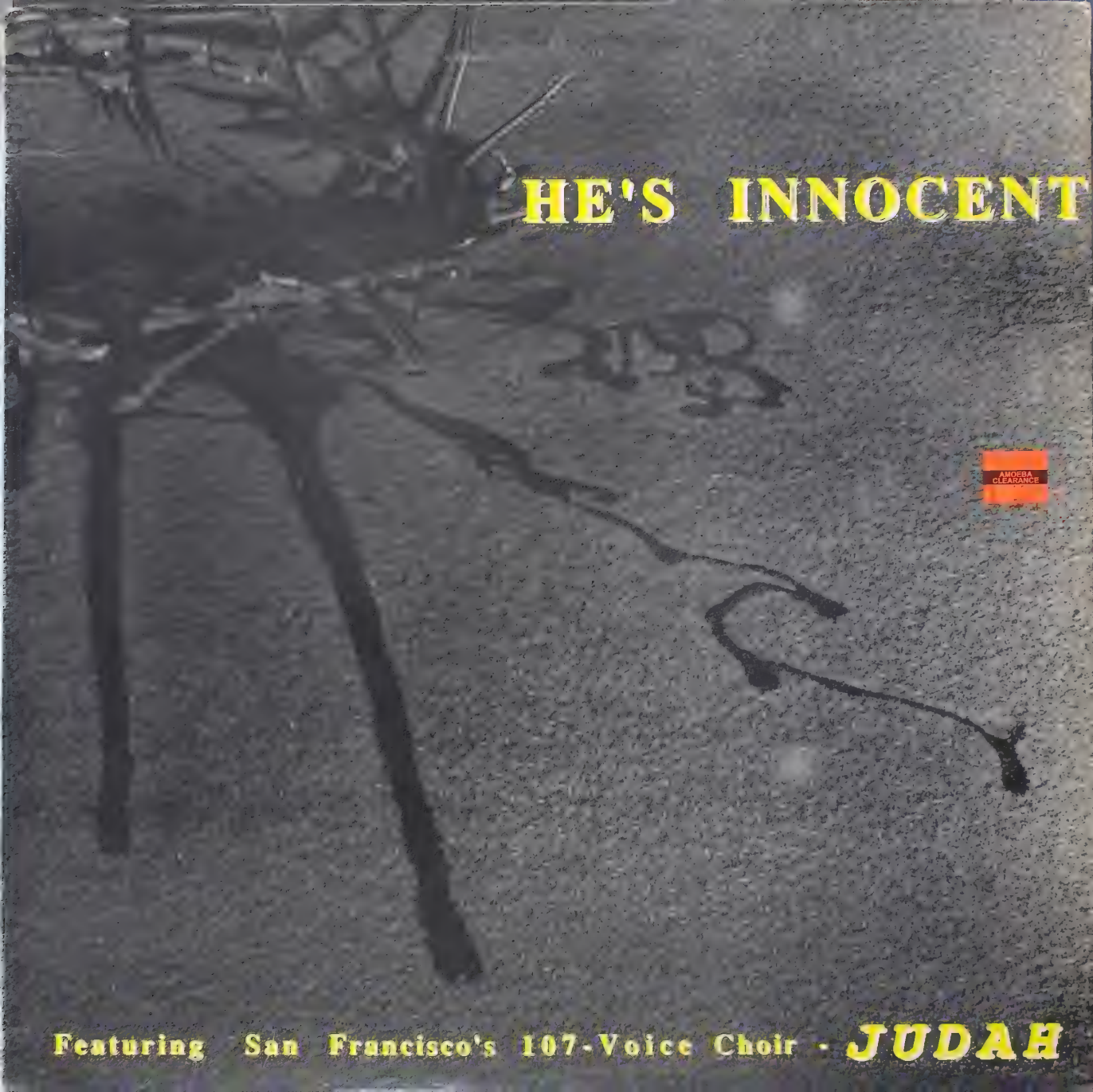
HE'S INNOCENT
AMOEBA CLEARANCE
Featuring San Francisco's 107-Voice Choir - JUDAH

HE'S INNOCENT

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R R Records publishes a contemporary, Christian, news magazine called R&R Magazine. For subscriptions write to R&R Magazine, 1970 Ocean Avenue, San Francisco, CA 94127 or call this number (415) 333-1971.

Side One

HE'S INNOCENT

I know that you've been hurt before
That's why you went in and locked your door
He's walked down your hallway
And heard you inside alone
When He called your name
You acted like no one's home
He's been waiting out there
All of these years
And you've been blaming Him
For most of your tears
So I'm here to plead
The cause of an innocent man
He's the only one who loves you
He's the only one who understands

(Chorus)
He's innocent, He never caused you pain
He's innocent, He never bore you shame
He's innocent, He'll never make you cry
And for you alone He was crucified

The little child in you has almost died
It's hard to remember the last time you cried
Your defense mechanism has built around you a wall
What's it gonna take to make Jericho fall

(Chorus)

MY BEST

In this race I had been hurt
And I had fallen down
Everyone just rushed right by me
Struggling on the ground
But then my Savior found me
Refreshed me like the wind
He set my feet on a straight path
And said "Let's try it again"

(Chorus)
This time I'm gonna give my best
This time I'm gonna do the rest
This time it will be
A glorious victory
This time I will see
Jesus waiting for me

There are some folks who live for God
Just enough to get by
Always on the edge of life
Living, just waiting to die

But, I'm on a search of excellence
There's a crown that I must win
I'm pressing towards the prize
That only lies in Him

(Chorus)

This time I'm gonna give my best
The only way to win is by a Holy Ghost revival
Let it be --- begin in me

(Chorus)

KUM BA YAH

Kum ba yah, my Lord, kum ba yah
Kum ba yah, my Lord, kum ba yah
Kum ba yah, my Lord, kum ba yah
Oh, Lord, kum ba yah
Someone's crying, Lord, come by me (Repeat)

Come by me, my Lord, come by me (Repeat)

Someone's praying, Lord, come by me (Repeat)

I am crying, Lord, come by me (Repeat)

Kum ba yah, my Lord, kum ba yah (Repeat)

Acts 2:38 "Then Peter said unto them, Repent, and be baptized every one of you in the name of Jesus Christ for the remission of sins, and ye shall receive the gift of the Holy Ghost."

WON'T SOMEBODY STAND UP

(Chorus)
Won't somebody stand up
And say something 'bout my Jesus
Won't somebody stand up
And say something 'bout my Lord
Won't somebody stand up
And say something 'bout my Jesus
He's the greatest thing
That's ever walked on land

In the doctor's office somebody's dyin'
And they don't know what to do
The doctor says in a few more days
The boy's life's gonna be through

(Chorus)

Now, daddy's been out a drinkin'
And momma's glued to the TV
The kids are all tryin' to kill themselves
And ain't nobody carin' about me

(Chorus)

Now the president says that he wants peace
And Russia says they'll fight for it too
But both of them are standin' there with missiles in their hands
And they don't know what to do

(Chorus)

Something 'bout my Jesus (Repeat)

Side Two

IN THE NAME OF THE LORD

Satan surrounded this church with doubt and fear
It's a method that's worked for him and it's worked for years
But by faith I'll see walls fall
Principalities great or small
Come on and heed the call

(Chorus)
In the name of the Lord
I believe we're gonna break through
In the name of the Lord
I believe the whole family will too
In the name of the Lord
I believe we're gonna break through
We're gonna break through

I see a cloud the size of a hand of a man
Watch it grow it's gonna water the land
Latter rain's about to fall
The Holy Ghost will come to great or small
Come on and heed the call

(Chorus)
I'm gonna break through (Repeat)
(Chorus)

PSALM 149

Praise ye the Lord
Sing unto the Lord a new song
And His praise in the congregation
Of His saints

WHATSOEVER THINGS

I am just a library
Nothing's good inside of me
Fiction's been all my life
There's always strife
Every volume's got to go
Even though I've read them so
Jesus write me anew
And let me read

(Chorus)
Whatsoever things are true
Whatsoever things are honest
Whatsoever things are just
Whatsoever things are pure
Whatsoever things are lovely
Whatsoever things are of a good report
If there be any virtue
If there be any praise
I'll think on these things
These things

In my heart's an editor
He can edit every word
That lives inside of my mind
That's any time
So now I watch just what I read
Because it is on what I feed
That reflects the image of Jesus Christ
That's why I read

(Chorus)
All of my days

PRAY THROUGH

Lord, you know it's been a long, long time since I felt okay
So let me be frank right now
I'm finding it hard to even pray
But I'm like that little stream
That flows into the dam
Iron and steel surrounding me
But I'm doing the best that I can to

(Chorus)
Pray through, If I could just touch the throne of heaven
Pray through, All that I need is to be forgiven
Pray through, I've gotta pray through

I'm lonely, I'm only
Just a prodigal girl
Tempted, used, as a puppet for the world
But I feel stronger, the longer
His spirit moves by me
I can make it, I can take it
I know my strength is in Thee to
(Chorus)
I'll stay here all night long if it takes it
Whatever my will I've got to break it
Whatever it takes I'm gonna make it
Stay here and pray if it takes all day to
(Chorus)

GOD IS GOOD

God is good and His mercy endureth forever
Come on and lift His holy name

CREDITS

Produced by R&R Records
Engineer: Lee Ferra
Vocal Arrangements: RDG
Choir Director: Richard Gazowsky
Musical Arrangements: Doug Lanza
John Garcia
Judah: Voice of Pentecost Church Main Sanctuary Choir
1970 Ocean Avenue
San Francisco, CA 94127
Piano: Peter Bove
Paul Casey
Synthesizer: Peter Bove
Paul Casey
Drums: Mike Gopaul
Percussion: Charles Moore
Rod Pacheco
Bass: Doug Lanza
Guitar: John Garcia
Vibra Harp: Joyce Chivis
Organ: Bob Robinson
Pam Watts
Soloists:
He's Innocent-Terri Telleria
My Best-Sandy Gazowsky
Joseph Ruiz
Kum Ba Yah-Arthene Wright
Naomi Acquaye
Won't Somebody Stand Up-Maurice Gartrell
In the Name of the Lord: Anne Lanza, Sandy Gazowsky, Terri Telleria
Whatsoever Things-Empty
Pray Through-Maurice Gartrell
Sandy G., Julie Parrish

GRANDES EXITOS DE "Luisa maria güell"

Disco-Hot

DHS-1088

STEREO

NO TENGO EDAD PARA AMARTE
CUANDO EL SOL

YA NO ME VUELVO A ENAMORAR
MELODIA DE UN SUEÑO

QUE COSAS TIENE EL AMOR
PRIMAVERA EN OTOÑO

LLORARIAS
DALE QUE TE DALE

ANDA DI CORAZON
PREFIERO CALLAR

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PRIMAVERA EN OTOÑO

LLORARIAS
DALE QUE TE DALE

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LP 12 - 307
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OLIMPO
CARDENAS

otros éxitos

INVITA...

Sonolux

LP 12-387

OLIMPO CARDENAS

LADO 1

1 - CATACLISMO - Bolero
Esteban Taronji

2 - QUE NO, NO Y NO - Bolero
Luis González Zendejos

3 - ASOMATE A MI ALMA - Bolero
Fernando Valadés

4 - COBRANZA - Bolero
Guillermo Domínguez

5 - SI TU SUPIERAS - Bolero
Bienvenido Brens

6 - NO MAS PENSANDO EN TI - Bolero
Luis González Zendejos

LADO 2

1 - BUSCAME - Bolero
D. R. de A.

2 - SI ACASO VUELVES - Bolero
Emilio Barney

3 - ODIO ESCONDIDO - Bolero
Leo Zúñiga

4 - LO HABRAS DE PAGAR - Bolero
Leo Zúñiga

5 - VENDAVAL SIN RUMBO - Bolero
D. R. de A.

6 - DETENTE - Bolero
Emilio Barney

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Columbia

SOY
LA PRIMERA LAGRIMA
NO LO LLAMES
HAS VISTO
EL AMOR ES TRISTE
ESTOS OJOS ESTAS MANOS
LLAMAME
CUANDO
A DONDE VA EL AMOR
EN UN RINCON DEL ALMA
LLUEVE AFUERA

MAGDA FRANCO

SOY LA MEJOR INTERPRETE ROMANTICA

Stereo ES 1939
Mono EX 5239

Columbia

MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA

Side 1

SOY (Balada)
LA PRIMERA LAGRIMA (Bolero Ritmico)
NO LO LLAMES (Cancion Vals)
HAS VISTO (Balada)
EL AMOR ES TRISTE (Balada)
ESTOS OJOS ESTAS MANOS (Balada)

LLAMAME (Bolero)
CUANDO (Bolero Balada)
A DONDE VA EL AMOR (Bolero)
N UN RINCON DEL ALMA (Bolero Balada)
LLUEVE AFUERA (Bolero)

EX 5228/ES 1928*

EX 5208 ES 1908*

EX 5197

EX 5128 ES 1897* *Stereo

THE
RUBBER
BAND
Facing the Music

Side A

You Excite Me So
Don Byers / BMI 2:33
Flame of Lust
W. Patterson / J. West / BMI 3:16
Wrong Side of the Road
Don Byers / BMI 2:40
Facing the Music
Don Byers / BMI 2:52

SIDE B

Lady with the Mojo Hand
Don Byers / BMI 2:56
Where Has Our Love Gone
Wendell Patterson / BMI 3:30
Odd Man Out
Jody West / BMI 3:12
Sure As Hell It's Monday
Don Byers / BMI 4:34

The Rubber Band is:
Jody West - Guitars, Vocals
Wendell Patterson - Bass, Vocals
Dale Nicholson - Drums

Background Vocalist:
Carolyn Patterson

Additional Musicians:
Danny McHenney - Tenor Sax
John Ivey - Piano
Merle McRae - Keyboards
Don Bryant - Trumpet
David Leonard - Synthesizer

Produced and Arranged by:
Patterson/West/Patterson
Executive Producer
Don Byers

Recorded and Mixed at:

Plan B RECORDING STUDIO
Rt. 5 E. Lake Cr.
Canton, Georgia 30114

Engineer - Don Bryant

Sleeve Artwork:
Jeanne Graves

All Songs:
ARKAQUAH PUBLISHING CO.

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Lightfoot - For the Band Name.
Debra Jean Ensley - Bodyguard, Babysitting & the Alvarez
L.C. Reece - For some loose change
Mary Ann Davis - Art, Band Logo
Ron DeLong - Photography
Old Clyde - For years of inspiration
Ken Ishii, Jeanne and Daniel Graves,
Wilson Frazier, Ray Berryhill, Carl Queen
and our friend, Old Buddy.
Love and thanks to all our friends, fans
and family members too numerous to mention.

Hello Brenda!
This album is full of songs
(!); Surprise I won't do much of it anymore
But it still represents to a first
for me. Hope you enjoy it.
Love

API-L-1642
api ATTEIRAM

JEANNE GRAICS

SOUNDS OF JOY

How Firm A Foundation

Art and Sue Crane had a vision and from that vision came SuArt Ministries and from SuArt Ministries came THE SOUNDS OF JOY.

The message found in this album is not our message. It is God's message to the whole world. God loves us regardless of all the wrong that we have done. It is that wrong or sin that stops us from going to His perfect Heaven. Yet God, in His love, solved the problem for us when He took on flesh in the body of Jesus Christ to make the complete payment for sin.
Because of Christ's death and resurrection, God offers to us eternal life as a free gift, if we will simply believe or depend on Him. Jesus says, "VERILY, VERILY I SAY UNTO YOU. HE THAT BELIEVETH ON ME "HATH" EVERLASTING LIFE." JOHN 6:47

MUSICIANS

KEYBOARDS...DAVID MADDUX
BASS.....JUD CRANE
DRUMS.....DENNIS CEMENTINA

SIDE ONE

CUT ONE: HOSANNA
CUT TWO: MOSES
CUT THREE: RISE AGAIN

SIDE TWO

CUT ONE: TELL ME THE STORY
CUT TWO: IT IS WELL
CUT THREE: FOUNDATION MEDLEY
CUT FOUR: AT THE CROSS/NOTHING BUT THE BLOOD

ARRANGED & DIRECTED BY...DAVID MADDUX
PRODUCED & ENGINEERED BY...DON R SMITH

SOUNDS OF JOY

LISA WEST
JACKIE GREEN
CHERIE SHOFNER
KAY CEMENTINA
RICKY WHITE
STEVE LEE
xBRAD CARR

THE SOUNDS OF JOY

SuArt MINISTRIES, INC 5054 MIDAS RD PENSACOLA FLA 32506 (904)-456-9022

"Songs of Joy"

CHURCH of THE INCARNATION's 1988 CHOIR

SOPRANOS
Dorothy Anderson
Betsy Bedor
Rosemary Bedor
Kathy Callahan
Gerri Coryell
Melissa Kaudy
Kerri Kenney
Mary Joyce LaBahn
Sandy Lucker
Mary Smuda
Mary Ann Studer

TENORS
Yvonne Cosgrove
Paul Orr
Jim Stiehl

ALTOS
Kay Bach
Ann Carlson
Jacqueline Cummings
Stephanie Maxam
Jackie Olson
Ann Patrick
Peg Pederson
Nancy Rains
Karen Stiehl
Evelyn Turgeon

BASSES
Louis Bedor
Joe Carson
Bob Johnson
Tom McLaughlin
Doug Munro
Arnie Olson
Tom Pederson
Jean Turgeon

Director .....Diane Kretsch
Accompanist.....Patricia Clemens
Oboe..... Doug Munro
Trumpet.....Tom Morris
Cover Design....Mary Joyce LaBahn
Print Stylist...Jacqueline Cummings

"Songs of Joy"

SIDE ONE

A SONG of PRAISE *Winnagene Hatch*

IRISH SHEPHERD's PSALM arr. K. Lee Scott

PSALM 107 *Robert C. Clatterbuck*

SEEKERS of YOUR HEART *Dick & Melodie Tunney*
Soloists: *Karen Stiehl*, and *Kay Bach*. arr. Lloyd Larson

COME, MAKE a JOYFUL SOUND *Hal H. Hopson*

LENTEN SONG *Mark Hayes*

REGINA COELI *W.A. Mozart*
Quartet No.1: S§*Betsy Bedor*, A§*Evelyn Turgeon*, T§ *Jim Stiehl*, B§ *Jean Turgeon*.
Quartet No.2: S§ *Rosemary Bedor*, A§ *Peg Pederson*, T§ *Paul Orr*, B§ *Joe Carson*.

SIDE TWO

MAJESTY *Jack W. Hayford*, arr. Jack Schrader

I BELIEVE/with Bach-Gounod AVE MARIA *E.Drake, I.Graham, J. Shirl and Al Stillman*
arr. Stan Beard and Barry Tucker.

GLORIA in EXCELSIS *W.A. Mozart*
Quartet: S§ *Betsy Bedor*, A§ *Evelyn Turgeon*, T§ *Yvonne Cosgrove*, B§ *Arnie Olson*.

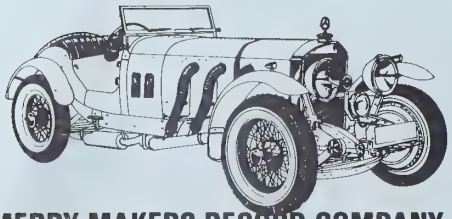
BUT NOW IS CHRIST RISEN *John W. Peterson*

THEY SHALL SOAR LIKE EAGLES *Laura Manzo*

THEN WILL THE VERY ROCKS CRY OUT
arr. Mark Hayes

LAMB of GOD *Robert Ray*, from The Gospel Mass
Soloist: *Paul Orr*

TURK MURPHY'S
JAZZ BAND



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ALLIGATOR HOP, SKID DAT DE DAT, WAIT 'TIL YOU SEE MY BABY DO THE CHARLESTON, FRIENDLESS BLUES, BLAME IT ON THE BLUES, BUDDY'S HABITS, WORKING-MAN'S BLUES, SWIPESY CAKEWALK, RIVERSIDE BLUES, I'M GOIN' HUNTIN'

THIS FIRST TURK MURPHY ALBUM IN TEN YEARS, CONSISTING OF TEN TUNES NEVER BEFORE RECORDED BY THE BAND, SPARKLES WITH EXCITEMENT. IT WAS RECORDED IN MURPHY'S SAN FRANCISCO NIGHT CLUB, EARTHQUAKE MCGOON'S. "ON THIS LP ARE SOME OF THE BEST MURPHY PERFORMANCES OF HIS ENTIRE CAREER."

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JAZZ BAND

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TRIO DA VITÓRIA

SAUDADES DO ARAGUAIA

★

TRIO DA VITÓRIA

★

ZENANCIO,
VENANCINHO
E
ZANCANELLI

FACE A

1. SAUDADES DO ARAGUAIA - Samba Brejeiro
   (Venancinho)
2. SONHOS DE AMOR - Rasqueado
   (Lino Sany)
3. EXPRESSO BOIADEIRO - Rasqueado
   (José Maria da Costa)
4. A MORENA NO SAMBA - Samba Sertanejo
   (Venancinho-Antonio Francisco Silva)
5. EU E ELA - Polca Paraguaia
   (Venancinho-Marrequinho)
6. VOLTA DA CANOA - Rasqueado
   (Venancinho)

★

FACE B

1. FILHA DO PESCADOR - Rasqueado
   (Venancinho-Saulino)
2. LUZ DE MINHA VIDA - Guarânia
   (Venancinho)
3. DENGOSO - Baião
   (Valentim)
4. CAPRICHO DA SORTE - Polca Paraguaia
   (Venancinho-Marrequinho)
5. O M DA MINHA MÃO - Samba Sertanejo
   (Eurípedes-Tizori)
6. NOVOS HORIZONTES - Polca Paraguaia
   (Venancinho-Loirinho)

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A 1. MAIN TITLE
2. STILL SEE ELISA
3. THE FIRST THING YOU KNOW
4. HAND ME DOWN THAT CAN O' BEANS
5. THEY CALL THE WIND MARIA
6. A MILLION MILES AWAY BEHIND
7. THERE'S A COACH THE DOOR COMIN'

B 1. WHOOP-TI-AY!
2. I TALK TO THE TREES PARDNER
3. THE GOSPEL OF NO NAME CITY
4. BEST THINGS
5. WAND'RIN STAR
6. GOLD FEVER PARDNER & CHORUS
7. FINACE

TAILEE
泰利唱片
TLA-634

電影全部插曲
山寶萬征長

文 馬 李 決死男
特威斯伊林克 突擊荒男
寶 西 珍 陳角女
演主銜領

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PARAMOUNT PICTURES presents
PAINT YOUR WAGON

starring LEE MARVIN CLINT EASTWOOD JEAN SEBERG
Directed by JOSHUA LOGAN

SONGS FROM PARAMOUNT PICTURE "PAINT YOUR WAGON"

I'm On My Way

Pack your bag and pack your kit And ros-in up your bow! Don't Know where we're go-in', But, be-jay-pers, here we go! Where'm I go in'? I don't know. Where am I head-in? I ain't cer-tain. All I know is I am on my way. When will I be there? I don't know. When will I get there? I ain't cer-tain. All I know is I am on my way! Got a dream, boy? Got a song? Paint your wa-gon and come a-long! Where'm I go-in'? I don't know. When will I be there? I ain't cer-tain. What will I get? I ain't equipped to say, But, who gives a damn, we're on our way. (I'm on my way.) way.

I Still See Elisa

I still see E-li-sa, She keeps on re-turn-ing as breath-less and young as ev-er still hear E-li-sa, And still feel a yearn-ing to hold her a-gainst me a-gain. Her heart was made of hol-i-days, Her smile was made of dawn. Her laugh-ter was an A-pril song, That ech-oes on and on. Since I saw E-li-sa, The sha-dows are fall-ing and win-ter is call-ing a-bove. But I still see E-li-sa when-ev-er I dream of love. love.

The First Thing You Know

God made the moun-tains, God made the the sky, God made the peo-ple, God knows why. He fixed up the plan-et As best as He could; Then in come the peo-ple And gum it up good. The first thing you know

1. They ci-vi-lize the foot-hills And ev-'ry-where He put hills And moun-tains and the val-leys be-low They come a-long and take 'em And ci-vi-lize and make 'em A place where no ci-vi-lized per-son would go.
2. They ci-vi-lize what's pret-ty By put-tin' up a ci-ty Where noth-in' that's pret-ty can grow. They mud-dy up the win-ter And ci-vi-lize it in-to A place too un-ci-vi-lized e-ven for snow,
4. The booz-er's in prison, The criminal, he is-n', And only the rascals have dough. But soon as there's a parson I want to put my arse on A wa-gon that follows the trail of a crow.

The first thing you know. The first thing you 3. They ci-vi-lize left and they ci-vi-lize right Till noth-in' is left and nothin' is right. They ci-vi-lize free-dom 'til no one is free; No one except, by co-in-ci-dence, me The first thing you I pick up and blow The first thing you know.

They Call The Wind Maria

1. A way out here they got a name for wind, and rain and fi-re. The rain is Tess, the fire is Joe, And they call the wind Ma-ri-a Ma-ri-a blows the stars a-round, And sends the clouds a-fly-in'. Ma-ri-a makes the moun-tain sound Like folks were up there dy-in'.
2. (Be-) fore I knew Ma-ri-a's name And heard her wail and whin-in' I had a girl, and she had me, And the sun was al-ways shin-in'. But then one day I left my girl, I left her far be-hind me. And now I'm lost, so gol-durn lost, Not e-ven God Can find me.
3. (Out) here they got a name for rain, For wind and fi-re on-ly. But when you're lost, and all a-lone, There-ain't no word but "lone-ly." And I'm a lost and lonely man, With-out a star to guide me. Ma-ri-a, blow my love to me; I need my girl beside me.

Ma-ri-a! Ma-ri-a! They call the wind Ma-ri-a 2. Be- (3. Out) ri-a! Ma-ri-a! Ma-ri-a! Blow my love to me!

A Million Miles Away Behind The Door

Send back the world, there's too much night for me. The sky is much too high to shel-ter me when dark-ness falls. Four cab-in walls would be just right for me. I need a thresh-old I can cross where I can sit and gath-er moss for-ev-er more, A mil-lion miles a-way be-hind the door. Roll up the plains. There's too much view for me. There's so much space be-tween the wait-ing heart and whis-pered word, it's nev-er heard. One room will do for me; where ev-'ry eve-ning I can stare at some-one smil-ing from his chair a-cross the floor, A mil-lion miles a-way be-hind the door. No fears; no fools; no lies; no rules. Just do-ing with my life what life is for. A mil-lion miles a-way be-hind the door.

I Talk To The Trees

I talk to the trees, but they don't lis-ten to me, I talk to the stars, but they nev-er hear me. The breeze has-n't time to stop and hear what I say, I talk to them all in vain. But sud-den-ly my words reach some-one el-se's ear; Touch some-one el-se's heart strings too. I tell you my dreams And while you're list-'ning to me, I sud-denly see them come true. I can see us on an true. A-pril night, Look-in' out a-cross a roll-in' farm. Hav-in' sup-per in the can-dle-light, Walk-in' la-ter arm in arm. Then I'll tell you how I passed the day, Think-in' main-ly how the night would be. And I'll try to find the words to say, All the things you mean to me. I talk to the.

The Gospel of No Name City

1. You want to see sin of the wick-ed-est kind? Here it is! Want to see vir-tue left be-hind? Here it is! So-dom was vice and vi-ce ver-sa. Want to see where the vice is wors-er?
2. (You) want to live life in the rot-ten-est way? Here it is! Wom-en and whis-key, night and day Here it is! You want to em-brace the gold-en calf, An-kle and thigh and up-per half?
3. (Will you) go to heav'n will you go to hell? Go to hell! Ei-ther re-pent or fare thee well, Fare thee well! God will take care of No Name Ci-ty. Comes the end, it won't be pret-ty.

Here it is! I Mean, Here it is! (2. You) No Name Ci-ty, No Name Ci-ty, The Lord don't like it here. No Name Ci-ty, No Name Ci-ty, Your reck-'nin' day is near. No Name Ci-ty, No Name Ci-ty, Here's what He's gon-na do; Gob-ble up this town And swal-low it down And good-bye to you. Will you here it is! Here it is! I mean, here it is! A-men!

Best Things

1. The earth is pure muck, (Muck's a good thing) And ooz-in' with mud. (Mud is just fine) It's drown-in' in bog, (Bog is good luck) And crawl-in' with crud. (Crud's a good sign) The poor, they got hope, The rich can buy soap. What rain-bows ain't got a pot of, And I ain't got a spot of, A few feet down there's a lot of, Just wait-in' to buy to-bac-co and rye From now till I die. The best things in life are dir-ty: And noth-ing in life is Bet-ter to hold Than dir-ty gold, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold!
2. There's more than just gold (Gold is e-nough) That's bu-ried be-low. (Beau-ti-ful gold) There's seed in the ground (Lov-a-ble gold!) Just wait-in' to grow. (Spend-a-ble gold!) A man hat his creed, And mine is all greed. What banks have bulg-in' ac-counts-of, And I ain't got an ounce of, Be-low there's end-less a-mounts of Just dir-ty old trash That turns in a flash To dir-ty old cash. The best things in life are dir-ty: The worst thing in life is Wak-in' up clean With-out a bean, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold!
3. The worst thing in life is Be-in' con-tent With-out a cent, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold! Gold! Gold! Gold! Gold! Stink-in', rot-ten chunks of Grim-y, slim-y, Lou-sy, love-ly Gold!

Wand'rin' Star

I was born un-der a wand'-rin' star. I was born un-der a wand'-rin' star. Wheels are made for roll-in', Mules are made to pack. I nev-er seen a sight that did n't bet-ter look-in' back. I was born un-der a wand' rin' star. Mud can make you pris'-ner and the plains can make you dry. Snow can burn your eyes but on-ly peo-ple make you cry. Home is made for com-in' from, for dreams of go-in' to Which, with an-y luck will nev-er come true. I was born un-der a wand'-rin'star. I was born un-der a wand' rin' star. 2. When I get to heaven tie me to a tree, Or I'll be-gin to roam, And soon you know where I will be. I was born un-der a wand'-rin' star, A wand' rin', wand'-rin star.

Gold Fever

1. I would give the world to see how I used to be when I had no axe to grind ex-cept for chop-pin' wood. Day was day and night was night; wrong was nev-er right; Did-n't mat-ter where I went as much as where I stood. I had dreams, av'-rage size. There were stars in the skies; not my eyes. Then I got
2. Once we all did hon-est work: farm-er, law-yer clerk; mar-ried men and sin-gle men and some who ain't too sure. Now I look at them and see du-pli-cates of me; Cured of what we suf-fered from and suf-f'rin' from the cure. Who can say why we came? Where's the hope? Where's the flame? We're the same. When you got

gold fev-er! No romp-in', roll-in' girl-and fel-low stuff can cure the gold fev-er! Noth-in' can help you but the yel-low stuff. What can stop that itch-in', ain't a-round the kitch-en. Gold! Gold! Hooked am I! Su-san-nah, go a-head and cry.

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電話97－5439

CS/ 365

STEREO

JERRY VALE
IT'S MAGIC

Arranged and Conducted by Marty Manning

IT'S MAGIC	**FOR ME**
TEARS (For Souvenirs)	**ASHAMED**
BIG WIDE WORLD	**MY PRAYER**
BE ANYTHING (But Be Mine)	**RED SAILS IN THE SUNSET**
IS IT ASKING TOO MUCH	**IF IT ISN'T IN YOUR HEART**
MY MELANCHOLY BABY	**SOLITUDE**

Jerry Vale has the kind of magic in his voice that turns any song he sings into a love song. His voice has heart, filled with timeless mystery and romance.

Jerry has the kind of magical appeal that makes his appearances at Carnegie Hall standing-room-only performances, that packs them into the clubs where he stars and that delights millions of fans.

In this collection, Jerry is accompanied by the Marty Manning Orchestra. **It's Magic**, Jule Styne and Sammy Kahn's classic, Academy-Award-nominated song, expresses the romantic theme of the album. Like the other selections, it displays Jerry's brilliant styling. **If It Isn't in Your Heart** is a brand-new tune and, like his recent hit, "Have You Looked Into Your Heart," seems to have been written with Jerry in mind. Whether new (**Big Wide World, Ashamed**) or old (**My Melancholy Baby, Red Sails in the Sunset, Solitude**), all the songs take on a new excitement and a new beauty when Jerry interprets them.

IT'S MAGIC!

Additional Jerry Vale albums you will enjoy:

There Goes My Heart...CL 2387/CS 9187*
Moonlight Becomes You...CL 2371/CS 9171*
Have You Looked Into Your Heart...CL 2313/CS 9113*
Standing Ovation!...CL 2273/CS 9073* *Stereo

A

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I	IT'S MAGIC—M. Witmark & Sons (ASCAP)	2:39	**SIDE II** FOR ME—Ben Bloom Music Corp. (ASCAP) 2:37
	TEARS (For Souvenirs)—Shapiro, Bernstein & Co., Inc. (ASCAP)	2:55	ASHAMED—Hollyland Music Co. (BMI) 2:12
	BIG WIDE WORLD—South Mountain Music Corp. (BMI)	2:35	MY PRAYER—Skidmore Music Co., Inc. (ASCAP) 3:06
	BE ANYTHING (But Be Mine)—Shapiro, Bernstein & Co., Inc. (ASCAP)	2:50	RED SAILS IN THE SUNSET—Shapiro, Bernstein & Co., Inc. (ASCAP) 2:00
	IS IT ASKING TOO MUCH—Ritvale Music Corp. (ASCAP)	2:56	IF IT ISN'T IN YOUR HEART—Brenda Music, Inc. (BMI) 2:15
	MY MELANCHOLY BABY—Jerry Vogel Music Co., Inc. & Shapiro, Bernstein & Co., Inc. (ASCAP)	3:26	SOLITUDE—American Academy of Music, Inc. & Scarsdale Music Corp. (ASCAP) 2:27

COVER PHOTO COLUMBIA RECORDS PHOTO STUDIO—HENRY PARKER

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Southern Praise
PROPHESY

SIDE ONE

THANK YOU LORD
T. PERKINS/R. FRENCH

YESTERDAY, TODAY & FOREVER
RAY FRENCH

HE PUT A SONG IN MY HEART
TONY PERKINS

LITTLE COUNTRY CHURCH
TONY PERKINS

SET FREE
T. PERKINS/R. FRENCH

SIDE TWO

PART-TIMERS
TONY PERKINS

PROPHESY
T. PERKINS/R. FRENCH

I'VE GOT A NEW LIFE
TONY PERKINS

HE'S COMING BACK
T. PERKINS/R. FRENCH

GOING THROUGH WITH JESUS
TONY PERKINS

CREDITS:

VOCALS – *Ray French*
Tony Perkins
BASS GUITAR – *Tony Perkins*
LEAD GUITAR – *Tim Thompson*
RHYTHM GUITAR – *Ray French*
DRUMS – *Nick Morgan*
SOUND ENGINEER – *Steve Cherewan*
RECORDED & MIXED *at Songbird Audio*
COVER PHOTOGRAPHS – *Creative Photography by Flynn*
COVER DESIGN – *Ray French & Tony Perkins*
SPECIAL COORDINATOR – *Tracy Cherewan*
PRODUCED *by Southern Praise*

It all started back in 1980 in a small town called Corsicana, Texas. After church services Tony would pick up his Kingston bass guitar, and Ray borrowed a six string guitar, and they would sing and play for hours at a time. And since that time they've moved to Minnesota where they met Nick Morgan their drummer, and Tim Thompson their lead guitarist. For the past four years these young men have been singing and ministering the Gospel in music as "SOUTHERN PRAISE."

We, as a group, would like to express special thanks to the following people: To our wives, Sandra French, Cheryl Perkins, and Julie Morgan for their love and patience. To our Pastor and his wife, Rev. and Mrs. A. L. Perkins, and all saints at Echoes of Calvary Church for all their prayers and support. To Steve and Tracy Cherewan for their dedication and long hard hours towards this endeavor.

We would like to give very special thanks to the founder of SOUTHERN PRAISE. He is our inspiration, motivation, our talent and our very life. We would like to dedicate this album and ourselves to Him. The LORD JESUS CHRIST.

For additional records, tapes or bookings, write or phone:
9128 Lexington Ave. N.E.
Lexington, MN 55014
Phone (612) 780-4051

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Lisa

Redwood Music Department
1973-74

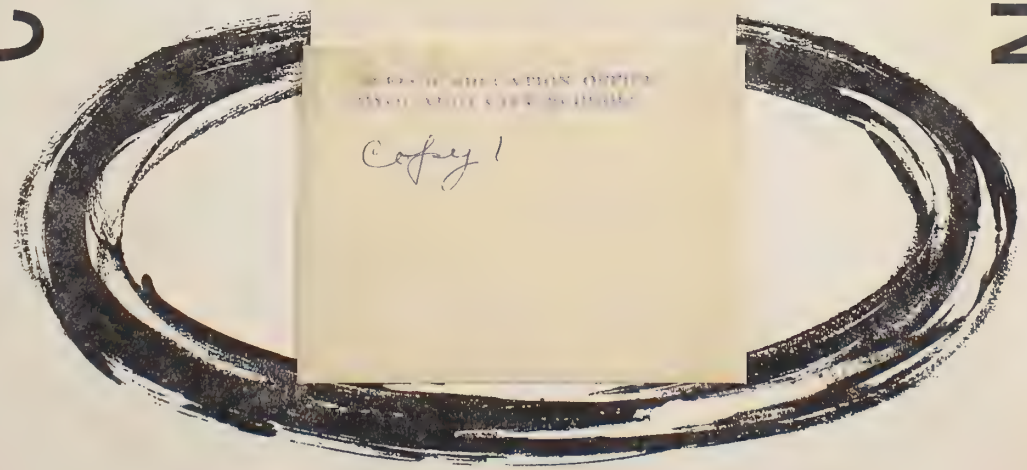
Saratoga Union School District

GLEN McNICHOLAS / Superintendent
PHIL WARD / Principal

SHARON NISHIKAWA / Chorus
RICHARD McCANN / Orchestra
ROWLAND SCHWAB / 7th Grade Band
KELSEY KIRK / 8th Grade Band

recorded by Ray Coe

CREATIVE RHYTHMS FOR CHILDREN



AED 9 - gingerbread boy • billy goats gruff - KNDG-3RD

GINGERBREAD BOY

Rhythmic Play

Once upon a time there was a little old lady who was very lonely for she had no little girl and no little boy. One day while she was making some bread she said, "I know what I shall do! I'll make me a little gingerbread boy."

So she mixed some dough and made a gingerbread boy. (First 8 meas. of music).

When he was all rolled and shaped she put raisins for his eyes and buttons on his jacket. (Single notes of music).

Now she was very happy that she made a gingerbread boy so she lifted him carefully and put him into the oven to cook. (single chord).

The gingerbread boy began to bake. (5 sustained chords).

First one arm came alive—then the other. One leg—then the other. He sat up. He opened his eyes. (music suggests a place for each of these things to happen.

The oven door opened. (sound for this)

The gingerbread boy jumped out and started running, right past the little old lady, through the open door and down the road calling "I can run away from you O joy, O joy, for I am the funny little Gingerbread Boy." (marimba melody).

He met a cow. "MOO - - - stop! I want to eat you."

The gingerbread boy ran past the cow (Marimba melody).

He met a horse. "Stop! I want to eat you."

The gingerbread boy ran on. (Marimba melody).

He met a pig. "Stop! I want to eat you."

The gingerbread boy ran on. (Marimba melody).

Soon he reached a river and there was a fox. "Hop on my back, I'll take you across the river," said the fox. (music suggests the river and swimming.

The gingerbread boy and the fox started swimming. Note: Here the children may pretend to swim side by side.

The water got deeper and deeper and the fox said, "Jump up higher."

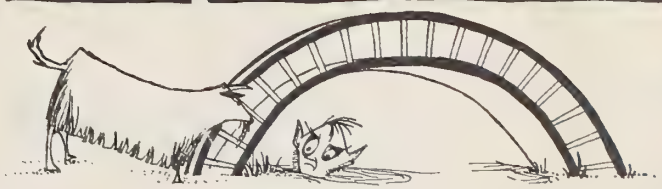
The water got higher and higher and the fox said, "JUMP HIGHER."

The water got deeper and deeper and the fox said, "Jump on my nose."

Just as the gingerbread boy jumped on the fox's nose he slipped right off into the water. (glissando in music)

The gingerbread boy began to melt, and melt. (music changes to a minor key as the gingerbread boy melts).

Only a raisin was left bobbing on the water.



THE BILLY GOATS GRUFF

Rhythmic Play

A LONG TIME AGO THERE WERE THREE BILLY GOATS named GRUFF
One day they went walking to a hill to find some nice green grass to eat. On their way they came to a bridge over a brook. Under the bridge lived a big old Troll.
The first billy goat to go over the bridge was the youngest Billy Goat Gruff. Trip, trap, trip, trap, went the bridge as he walked over it. (music for walking).
"Who's that tripping over my bridge?" roared the old Troll. (rumbling music).
"It is I, the little Billy Goat Gruff." (answered on the sustained note of rumbling music).
"I am coming to eat you," roared the Troll. (rumbling music).
"O, please don't eat me! I'm too little. Wait for my brother, he's much bigger than I am." (answered while sustained note is held).
"All right! Go on over." (rumbling music).
Trip, trap, trip, trap, went the bridge and the littlest Billy Goat Gruff went over the bridge and up the hill to eat grass. (walking music).
Now the second Billy Goat Gruff started across the bridge. Trip trap, trip trap, went the bridge. (walking music).
"Who's tripping over my bridge?" called the old Troll. (rumbling music).
"It is I ,the second Billy Goat Gruff." (answered on sustained note).
"I am coming to eat you!" roared the Troll. (rumbling music).
"O, please don't eat me! Wait for my brother, he is much bigger than I am." (answered on sustained note).
"All right! Go on over." (rumbling music).
Trip, trap, trip, trap, went the bridge and the second Billy Goat Gruff went over the bridge and up the hill to eat grass. (walking music).
Now the Big Billy Goat Gruff started across the bridge. Trip, trap, trip, trap, went the bridge. (walking music).
"Who's that tripping over my bridge?" roared the Troll. (rumbling music).
"It is I, the Big Billy Goat Gruff," said the Big Billy Goat Gruff in a loud voice. (answered on sustained note).
"Ha! I am coming to eat you!" roared the Troll. (rumbling music).
"Well, come on!" called the Big Billy Goat Gruff. So they rushed at each other. (music for rushing at each other). The Big Billy Goat stomped his feet, shook his head and rushed at the old Troll and tossed him right into the water. (glissando in music).
Then the Big Billy Goat Gruff went on over the bridge and up the hill to eat grass. (walking music).
So the three Billy Goats Gruff ate grass and grew fat and there was no old Troll to ever bother them again. (music for grazing, walking, frolicking, grazing, and walking).

PJ

RUMPELSTILTSKIN

Told by HELEN E. MYERS

WITH SONGS and SOUND EFFECTS

Adaptation and Music by
ELSIE-JEAN

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Dumbo
Night Before Christmas
Rock-A-Bye Parade *and* **Ducklings on Parade**
Sheep and the Pig Who Set Up Housekeeping
Snow White and the Seven Dwarfs
Three Billy Goats Gruff *and* **Answer Three Questions If You Can**
Three Little Pigs *and* **The Orphan's Benefit**
Uncle Mac's Nursery Rhymes
What Is God Like? *and* **A Song of Growing Things**

SEVEN THROUGH ELEVEN YEARS

Christmas Adventure of Billy and Betty
Five Hundred Hats of Bartholomew Cubbins
Hansel and Gretel
Home On the Range *and* **Take Me Back to My Boots and Saddle**
Little Black Sambo
Little Black Sambo's Jungle Band
Little Engine That Could
One String Fiddle
Pinocchio
Robin Hood
Rumpelstiltskin
Singing Games
Songs of the Zoo
Stars and Stripes Forever *and* **El Capitan**
When the Husband Kept House

TWELVE YEARS AND ABOVE

Beethoven Fifth Symphony *(1st Move. Abr.)* *and* **Schubert Unfinished Symphony** *(1st Move. Abr.)*. *Victor Symphony Orchestra, Charles O'Connell, Conductor*

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Sleeping Beauty: Waltz (*Tchaikovsky*) *and* **Natoma: Dagger Dance (*Herbert*)**. *Boston "Pops" Orchestra, Arthur Fiedler, Conductor*

Hungarian Dances Nos. 5 and 6 (*Brahms*). *Boston "Pops" Orchestra, Arthur Fiedler, Conductor.*

In the Hall of the Mountain King *and* **Anitra's Dance (*Grieg*)**. *Cincinnati Symphony Orchestra, Eugene Goossens, Conductor*

William Tell Overture (Finale) (*Rossini*). *Boston "Pops" Orchestra, Arthur Fiedler, Conductor*

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THE FARMER'S BRIDE—THE PANCAKE

as told by

GUDRUN THORNE-THOMSEN

Two fairy tales from Gudrun Thorne-Thomsen's book "East O' the Sun and West O' the Moon"

(ROW, PETERSON and Company)

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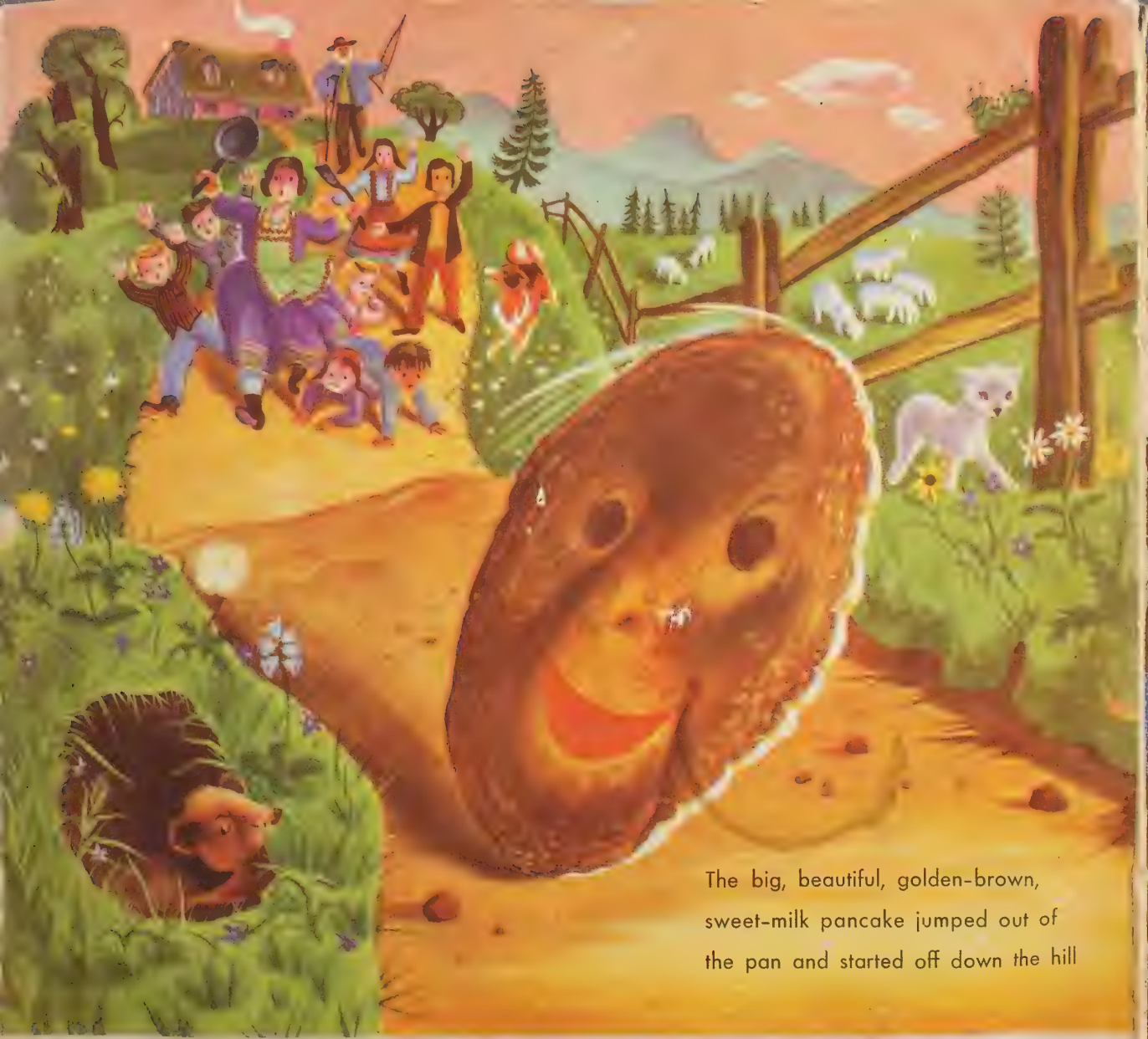

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M.E.N.C.
Western Division
All-Conference
CHORUS

1965

MARGARET HILLIS, CONDUCTOR

LRSV–1265–3054/55/56

1965 M.E.N.C. Western Division Convention

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Chairman: Clinton Sawin
Co–Chairman: John Swanson

CARROLL A. RINEHART, Western Division President
FRED E. GRAFF, Coordinating Chairman
ROBERT GIBSON, Local Coordinating Chairman

ALL–CONFERENCE CHORUS
Margaret Hillis, Conductor
Accompanist: Michael Chavez
Chairman: Anthony Palmer
Co–Chairman: Philip L. Ellithorpe

LOCATION RECORDING SERVICE LRS
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ALL–CONFERENCE BAND
Dr. Stanley Chapple, Conductor
Chairman: Robert Dill
Co–Chairman: Robert Simmergren

Long Beach, California

STEREO

THE 1968 CORNELL UNIVERSITY

Big Red

MARCHING BAND

MARICE W STITH, Director

STEREO

CORNELL UNIVERSITY 1968 "big red" MARCHING BAND

MARICE W. STITH, Director

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"..... they're really exciting. This is one of the finest university marching bands in the country. Listen to the great sound of the Cornell university marching band."

.... NBC Commentator

"..... outstanding. The Big Red Band looked and sounded really sharp."

.... William Campbell, Chairman of the Oregon State Univ. Music Dept.

"This is the finest band I have seen in Boston in 20 years."

.... Ken Coleman, Boston sports announcer

"The band has never been so well received by the students."

.... Mark Barlow, Vice President of Student Affairs, Cornell Univ.

"..... congratulations to the Cornell University marching band for its outstanding pre-game and halftime show at the Patriots-Buffalo football game. It was the best unit to appear in years and will be hard to duplicate."

.... Boston Herald Traveler

The above compliments are just a small sample of the many unsolicited ones given to the Big Red Band from all over the country, and are perhaps indicative of the tremendously successful 1968 season.

The Band's season began a week before school in a band camp. For nine to ten hours each day the band members worked on marching fundamentals and began to develop their playing style and repertoire for the upcoming year. The rest of the year the Big Red rehearsed five-and-a-half hours a week in addition to last minute preparations immediately preceding the football games. The 112 members of the Big Red Band represented all the various divisions of the University, but amazingly enough, not one is a music major. The Big Red Band is traditionally an all male organization, only partly out of deference to the Ivy League rule restricting women from the playing field. While the Band itself is only extant during the football season, the members make up two pep bands which play at basketball and hockey games throughout the winter season. In addition to the Big Red at Cornell, the band program includes a symphonic band and an elite wind ensemble which present concerts throughout the year

This season began with a concert in the Freshmen Men's Dorm area and a Libe Slope Concert. On September 28 the Big Red made their first appearance on the gridiron as it hosted 65 marching bands from all over the New York area who participated in the six-teenth annual Band Day. The 5000 musicians composed one of the largest musical groups ever assembled in the East. Throughout the season, the band presented halftime and pre-game shows on a variety of topics including a "Trivia Contest", "The Generation Gap", "A Tribute to Fire Prevention Week", "A 1968 Presidential Election Tribute", and a special weekend show saluting "Saturday Night of Fall Weekend and the Upcoming Winter". In addition to playing at the home games, the Band traveled to football games at Harvard and Columbia. En route to Harvard the Band stopped off in Longmeadow, Massachusetts for a joint concert with the Longmeadow High School Band. The concert, presented Friday night before the game, was under the joint sponsorship of the Cornell Club of Western Massachusetts. The Sunday after the Harvard game the Big Red were featured on a Boston Patriots nationally televised game on NBC in living color. The Columbia trip was highlighted by a Friday night concert in Lynbrook, New York which was sponsored by the Fine Arts Committee of Lynbrook and culminated in a standing ovation

This year's Band marched in new uniforms which aroused a great deal of interest. The informal uniform consisted of a red blazer with white turtleneck dickie and black trousers with a narrow red stripe. At times, however, the Band also appeared in more formal attire as it wore red and grey striped ties and white hats.

The Band primarily emphasized music although it still thought of itself as a marching unit and hardly neglected this aspect of its "personality". Perhaps it is fitting to conclude by paraphrasing an announcement that typically began our shows, "Good afternoon, ladies and gentlemen. We invite you to sit back and enjoy our 1968 Cornell University Big Red Marching Band in concert."

November 8, 1968

Scott Rigden '69

SCOTT RIGDEN, Assistant Director
BRUCE LAYTON, Charting Engineer
MIKE HANDY, Manager
T. J. ORR, Field Manager
DOUG HAYNES, Asst. Field Manager
JEFF DOANE, Drum Major
BOB MIREL, Student Conductor
JIM HORN, Librarian
PETE HERSTEIN, Asst. Librarian
BOB ANSPACH, Announcer

SIDE I		SIDE II	
FANFARE	*Arr. by E. Leidzen*	FANFARE	*Arr. by B. Moffit*
STAR SPANGLED BANNER	*Key, Arr. by Leidzen*	THIS COULD BE THE START	*S. Allen, Arr. by Warrington*
GOT A LOT OF LIVIN' TO DO	*Adams and Strouse, Arr. by Jackoboice*	INVERCARGILL	*Lithgow, Arr. by Laurendeau*
TROMBONE KING	*K. L. King*	GREAT GATE OF KIEV	*Mussorgsky, Arr. by Reynolds*
1812 OVERTURE	*Tschaikowsky, Arr. by Reynolds*	LOVE IS BLUE	*Popp, Arr. by Warrington*
ROCK IN OUR TIME	*Christensen*	THEM BASSES	*Huffine*
BILL BAILEY'S COMBO	*Cannon, Arr. by Moffit*	SABRE DANCE	*Khatchaturian, Arr. by B. Moffit*
HEY, LOOK ME OVER	*Leigh & Coleman, Arr. by Warrington*	SAINTS IN CONCERT	*Arr. by B. Moffit*
WHO CAN I TURN TO?	*Arr. by R. Shahin*	Location Recording Engineer ..... MARICE W. STITH	

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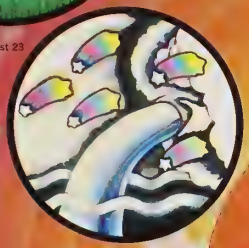
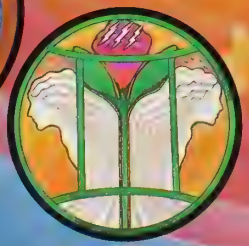
July 23 — August 23



January 20 — February 19

October 23 — November 22

April 21 — May 21



May 22 — June 21

June 22 — July 22

February 20 — March 20

March 21 — April 20

September 24 — October 22

November 23 — December 21

December 22 — January 19

August 24 — September 23

When the Moon is in the Seventh House
And Jupiter aligns with Mars;
Then peace

the Age of Aquarius!
ime of the ancient manners has man
looked more to the stars for guidance. In this Aquarian
Age, the heavens
y . . . the millennium of love and peace. In
the Signs of the Zodiac, you'll travel on a dramatic,
inspirational and po

the incredible music of the Moog Synthesizer. Each
album in the series is individual. Each offers the
most important truths about the science of
the stars and how you're directly
affected by the Sun, the Moon and the
Planets. In fact, if you listen, you
may hear Jupiter align
with Mars.

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Rev. Rhyme

According to Rap

Rev. Rhyme
According to Rap

SIDE ONE
The Devil, The Big Lie
Jonah
Jesus
In The Beginning

SIDE TWO
Moses
He Loves
Daniel
Samson

Producers: George W. Stewart, Don Mosely & David Camon
Executive Producer: Byron Spears Jr.
Studio: SOUNDS OF BIRMINGHAM
Engineers: Don Mosely, Noah White & Charlie Harnach
Photo: MEMORY BANK PHOTOGRAPHY, Carey Williams
Singer: James "Big Man" Lawrence on [illegible] & Duane Davis on 'Jesus'
Musicians:
Keyboards & Synthesizer: David Camon & [illegible]
Drums: Charlie Harnach
Sax Solo: Gilbert Taylor
All Words & Music by: Kenneth [illegible] George W. Stewart & David Camon [illegible]
Camon and Don Mosely)
All [illegible] by BEEDEE Publishing/MAYJAC/SOCA Music & HOUSE OF TALLEY Music (BMI)
Graphics: Creative Sound of Hollywood
Booking Information: Geo. W. Stewart & Assoc.
Box 972, Birmingham, AL 35201 • Call: (205) 939-1196

0 1505-70304-1 2

The Word! The Lord is amazing and I would like to thank him for the knowledge and strength to make this dream a reality. It is a blessing Supreme to me and I pray it will be for you and yours.

Thanks to my family for their support; to my church, and a special thanks to Robert "Rex Charm" Dugger, for introducing me to my big brother and manager, George W. Stewart.

Mr. Don Mosely and David Camon, it could not have been possible without you, and certainly not without Birthright and Capitol Records...God's choicest blessings to you all.

In Jesus' Name.
Rev. Rhyme

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soothing sounds for baby

electronic music by

RAYMOND SCOTT

1 TO 6 MONTHS
6 TO 12 MONTHS
12 TO 18 MONTHS

...An Infant's Friend in Sound

BASTA MUSIC

3-LP SET

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These recordings serve as indispensable aids to parents during the feeding, teething, play, sleep and fretful periods of infants. Produced in 1963 under the auspices of the **Gesell Institute of Child Development, Inc.**, these "aural toys" were created in the belief that a young child's sense of hearing is better developed than people realize. The project was designed for three age groups: 1–6 months (Volume I); 6–12 months (Volume II); and 12–18 months (Volume III).

RAYMOND SCOTT (1908–1994), one of America's most versatile composers, was an innovator in the field of provocative music. He formed the Raymond Scott Quintette in the 1930s, earning fame with such novelties as "Powerhouse," "The Toy Trumpet," and "The Penguin." For decades, beginning in the 1950s, Scott pioneered new musical forms by inventing electronic instruments and developing the special recording techniques used in these albums.

VOLUME I

LULLABY
SLEEPY TIME
THE MUSIC BOX
NURSERY RHYME
TIC TOC

VOLUME II

TEMPO BLOCK
THE HAPPY WHISTLER
TOY TYPEWRITER

VOLUME III

LITTLE TIN SOLDIER
LITTLE MISS ECHO
THE PLAYFUL DRUMMER

LIMITED EDITION

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created and produced by
SONNY LESTER

reissue produced by
GERT JAN BLOM

explanatory notes by
IRWIN CHUSID

art direction by
PIET SCHREUDERS

cover photograph by
ANTJE VAN GRUISEELS

"Astoundingly ahead-of-their-time examples of inspired and impeccably recorded electronic music. Predating by more than a decade such innovators as Brian Eno and Kraftwerk, Scott's work exhibits impressive sophistication, both conceptually and in terms of the performances."—**Paul Verna**, *Billboard*

DOUBLE DECKER
$4.00

Rissa Chrissa

RCS-6004-A
STEREO
33 1/3 RPM

SIDE A
TIME: 6:30
Smiletone BMI
Daily Bread ASCAP
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DOWN FOR DOUBLE
(Billy Dietrich)
CUBIE BURKE

*Produced by Billy Dietrich
Exec. Producers: Fred Myers & Parris Eley
Arrangers: Dietrich/Sass
Engineers: M. Brauer, R. Moss
Mix Engineer: Bob Blank
Mixed by John Morales & Sergio Munzibai
An M&M Mix*

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N.Y., N.Y. 10019
Tel. (212) 586-8585

HECHO EN MEXICO POR DISCOS REX, S.A. EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO

R-026

1

MARIMBA CHIAPAS

REX

1. LA FLOR DE LA CANELA
   (Ch. Granda)
2. CERVECINAS CALIENTES
   (Will Glahe)
3. MOLIENDO CAFE
   (Manzo)
4. ACTOPAN
   (Gibson)
5. AMOR PERDIDO
   (Pedro Flores)

P 1967

HECHO EN MEXICO POR DISCOS REX, S.A. EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO
R-026
2
MARIMBA CHIAPAS
1. EL CAIMAN VACILADOR
(H. Paniagua)
2. EL TACONAZO
(Lalo González)
3. YO VENDO UNOS
OJOS NEGROS
4. ALMA LLANERA
(Pedro Elías Gutiérrez)
5. ADIOS
(Alfredo Carrasco)
P 1957
REX

A REASON TO PLAY
DAVE LAUGHLIN

K4341A

© 1984
Dave Laughlin

I'LL FLY AWAY 1:50
Brumley / Brumley / Arr. Atkins, Laughlin

GIVE THEM ALL TO JESUS 2:43
Phil Johnson / Bob Benson, Sr. / Justin Time Music / SESAC / Arr. Laughlin

SAVIOR, LIKE A SHEPHERD LEAD US 2:30
William B. Bradbury / Arr. Laughlin

HAVAH NAGILAH (Come, Let's Rejoice) 2:10
Jack Kammen / Arr. Laughlin

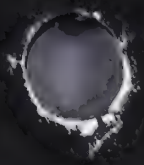
OPEN OUR EYES 2:21
Bob Cull / Maranatha! Music / Arr. Foster, Laughlin

JESUS LOVES ME*/OH HOW HE LOVES YOU AND ME 2:32** *William B. Bradbury / Arr. Laughlin / **Kurt Kaiser / Word Music / ASCAP / Arr. Laughlin

LAKE
RECORDS

A REASON TO PLAY
DAVE LAUGHLIN

K4341B



© 1984
Dave Laughlin

BACKPORCH FELLOWSHIP 2:32
Laughlin / Arr. Laughlin

REJOICE IN THE LORD ALWAYS / THIS IS THE DAY 1:18
Arr. Laughlin

THEY'LL KNOW WE ARE CHRISTIANS 2:42
Peter Scholtes / Arr. Laughlin

SHALL WE GATHER AT THE RIVER? 1:57
Robert Lowry / Arr. Laughlin

HOLY, HOLY, HOLY 2:42
John B. Dykes / Arr. Laughlin

VOX

GERMAN FOLK SONGS
OF LONG AGO

Es, es, es und es - Zu Augsburg steht ein hohes Haus - Schwabenliesl - Köln am Rhein - Es steht ein Baum im Odenwald - Als wir jüngst in Regensburg waren - Zu Regensburg auf der Kirchturmspitz - Zu Lauterbach

VX 25.750 Side 1

ALBERT GREINER CHORUS, Augsburg
JOSEPH LAUTENBACHER, Conductor

VX 25.750 A
Made in U.S.A.

ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE

VOX

GERMAN FOLK SONGS
OF LONG AGO

Vo Luzern uf Weggis zue - Es wohnte eine Müllerin - Zu Koblenz auf der Brücken - Wenn i auf Amorbach geh' - I bin a Steirerbua - Bauernlied - Es flog ein klein Waldvögelein.

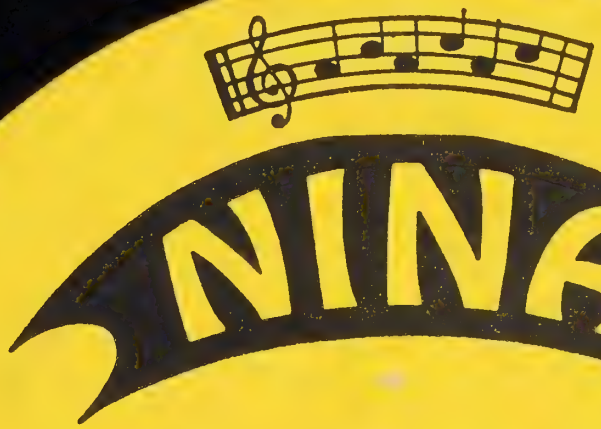
VX 25.750 Side 2

ALBERT GREINER CHORUS, Augsburg
JOSEPH LAUTENBACHER, Conductor

VX 25.750 B
Made in U.S.A.

ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE

NINA
ELLAS
BOUZOUKEE IN HI-FI
L-73
Side 1
33⅓ RPM
HIGH FIDELITY
1. OH SEVDA POU ECHO (What Love I Have) Tsiftetelli KETTY PETRAKI
2. ISOS AVRIO (Maybe Tomorrow) Zeimbekiko ST. KAZANTZIDIS
3. BEAUTIFUL Solo Bouzoukee M. HIOTIS
4. TO DIKO SOU TO MARAZI (The Sorrow You Give Me)
Hasapico ZOE NAHI
5. PALI ME GELASES (Again You Fooled Me)
Kalamatianos YOTA LYDIA
6. APOPSE OLA EINAI GIA SENA
(Tonight Everything Is For You) Karsilama
RENA DALIA-KAVOURAKIS



BOUZOUKEE IN HI-FI

L-73
Side 2

33⅓ RPM
HIGH FIDELITY

1. F A N T A S I A Solo Bouzoukee M. HIOTIS
2. TO PEDI MOU PERIMENO (Waiting For My Child)
Zeimbekiko KAZANTZIDIS-MARINELLA
3. EISAI SY TO SPLAHNO MOU (You're My Feelings)
Tsiftetelli AGGELOPOULOS-LYDIA
4. POLLES NYFOULES EIDAME (Many Brides We've Seen)
Kalamatianos KETTY PETRAKI
5. KOSTA ME LEN EMENA (My Name is Kosta)
Zeimbekiko KOSTAS KAPLANIS
6. T A X I M Solo Bouzoukee M. HIOTIS

HIAWATHA'S WEDDING FEAST

Boston Orchestra and Chorale

Earl Williams-conducting

STEREO
33 1/3 RPM

SIDE ONE
HUB 142A
(NR6951-1)

1. YOU SHALL HEAR
2. O-PAU-PUK-KEEWIS
3. HE WAS DRESSED
4. SING TO US O-CHIBIABOS

HIAWATHA'S WEDDING FEAST

Boston Orchestra and Chorale

Earl Williams-conducting

Clay Douglas-tenor

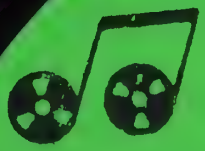
STEREO
33 1/3 RPM

SIDE TWO
HUB 142B
(NR6951-2)

1. "ONAWAY! AWAKE BELOVED"
2. THUS THE GENTLE CHIBIABOS
3. IAGOO
4. SUCH WAS HIAWATHA'S WEDDING

TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO A
FG 0001
DRP-8210
℗ 1982
Family of Gold
BMI
Time 5:33
JELLIE ROLL BEAT VOCAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661

TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO B
FG 0002
DRP-8210
℗ 1982
Family of Gold
BMI
Time 4:05
JELLIE ROLL BEAT INSTRUMENTAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661



REEL SOUND
Rochester, N.Y.

JUNIOR HIGH
ALL-COUNTY MUSIC FESTIVAL

March 6, 1982

RS-150 A
33 RPM

SIDE ONE
STEREO

1. **SINIFONIA IN B FLAT** —J. C. Bach/Muller
2. **DANCE OF THE TUMBLERS** — Rimsky - Korsakov/Stone
3. **STILL**—Richie/Whitney
4. **FESTIQUE**—M.L. Daniels
5. **O OCCHI, MANZA MIA**—Emmalou Diemer

REEL SOUND
Rochester, N.Y.

JUNIOR HIGH
ALL-COUNTY MUSIC FESTIVAL

March 6, 1982

RS-150 B
33 RPM

SIDE TWO
STEREO

1. **JUBILATiON**—Paul Anka/Johnny Harris
2. **SYMPHONIC OVERTURE**—Charles Carter
3. **AMERICAN FOLK RHAPSODY NO. 1**—Clare Grundman
4. **BROADWAY SPECTACULAR!**—arr. John Higgins

SIDE 1

WEST SIDE BAPTIST CHURCH SINGS SACRED MUSIC

Gilbert W. Rogers, Minister of Music
Willie S. Cromer, Pastor

mfg. by Century RECORDS

STEREO
36491

recorded by
Bob Davis, Fran. Assoc.
P. O. Box 15501
Charlotte, N. C.

The Men of Song

1. The Solid Rock - Edward Mote-William B. Bradbury
2. The Wayfaring Stranger - American Folk Hymn
3. The Church In the Wildwood - William S. Pitts

The Singing Men

1. Rise Up, O Men of God - Arr. Howard F. Starks
2. There's A Call Ringing Clear - Robert L. Cooper
3. Men On the March for Christ - Lloyd D. Bell

33 1/3

SIDE 2

WEST SIDE BAPTIST CHURCH SINGS SACRED MUSIC

Gilbert W. Rogers, Minister of Music
Willie S. Cromer, Pastor

mfg. by Century RECORDS

STEREO
36491

recorded by
Bob Davis, Fran. Assoc.
P. O. Box 15501
Charlotte, N. C.

LADIES' CHORUS

1. I Love Thee - Anonymous
2. No, Not Despairingly - Horatius Bonar-Ann B. Spratt
3. Take Time to Be Holy - Arr. Bob Burroughs

LADIES' TRIO

1. Yes, He Did - Arr. Harold DeCou
2. Precious Memories - J.B.F. Wright
3. Throw Out the Life Line - Arr. Harold DeCou

33 1/3

SIDE 1

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett, Conductor

SING TO THE LORD A NEW SONG - H. Schutz
(G. Schirmer)

mfg. by Century RECORDS

STEREO
36472

RC-423
HMR PRODUCTIONS
Scotch Plains, N. J. 07076

HAEC EST DIES - J. Gallus
(Concordia Press)

SILENT DEVOTION AND RESPONSE FROM SACRED SERVICE - E. Bloch
(Broude Bros.)

AIN'-A-THAT GOOD NEWS - W. Dawson
(Tuskegee Press)

THREE FOLK SONGS - J. Brahms
I'D ENTER YOUR GARDEN
THE FIDDLER
HOW SAD FLOW THE STREAMS
(Ed. B. Marks)

KDE SU KRAVY MOJE - H. A. Schimmerling
(Assoc. Music Pub.)

33 1/3

SIDE 4

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett, Conductor

mfg. by Century RECORDS

STEREO
36472

RC-423

HMR PRODUCTIONS
Scotch Plains, N.J. 07076

MISA CRIOLLA - A. Ramirez

Soloists:

KYRIE	Janice Yurcheyk
	Teri Rose
GLORIA	Karen Santic
	Ruth Cecil
AGNUS DEI	Robyn Gangi
	Dennis Keeler

Instrumentalists:

John Arbo	Ricky Heyman
Lindsay Bigelow	Victor Dorff
	Ed Korndoerfer

COMBINED CHORUS AND WIND ENSEMBLE

ONCE TO EVERY MAN AND NATION - D. S. York
(Theo. Presser)

33 1/3

SIDE 2

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Assisted by
THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson - Conductor

mfg. by Century RECORDS

STEREO
36472

RC-423
HMR PRODUCTIONS
Scotch Plains, N. J. 07076

OVERTURE IN Bb - Giovannini
(Sam Fox)

TREATISE FOR TWO - Bennett
Erica Friedman, Clarinet
Janet Greenberg, Flute
(Southern Music)

ARIOSO - Williams
(Summy-Birchard)

33 1/3

SIDE 3
1970
ALL COUNTY HIGH
SCHOOL CHORUS CONCERT
Assisted by
THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson - Conductor
mfg. by Century RECORDS
STEREO
36472
RC-423
HMR PRODUCTIONS
Scotch Plains, N.J. 07076
THOUGHTS OF LOVE - A. Pryor
Walter Sayre III, Trombone
(Carl Fischer)
VICTORY AT SEA SUITE - R. Rodgers
(Williamson)
33 1/3

SIDE 1

The San Francisco Firemen's Honor Band

Donald McKenzie
Conductor and Director of Music

mfg. by Century RECORDS

STEREO
40259

Recorded by
CCRS-Oakland

1. American Salute - Gould-arr. Lang
2. Folk Song Suite - Vaughan-Williams
   March-Seventeen Come Sunday
   Intermezzo-My Bonny Boy
   March-Folk Songs from Somerset
3. Caribbean Fantasy - Morrissey
   Concert Ensemble
   Directed by Donald McKenzie

33 1/3

SIDE 2
The San Francisco
Firemen's Honor Band
Donald McKenzie
Conductor and Director of Music
1. Prelude - Nixon-arr. Gaynor
Concert Ensemble, Directed by Janice Gaynor
2. Air and March - Purcell-arr. Gordon
mfg. by Century RECORDS
STEREO
40259
Recorded by
CCRS-Oakland
3. Little English Suite - Grundman
The Leather Bottel The Vicar of Bray
Cadet Ensemble, Directed by Richard Altman
4. Carmina Burana - Carl Orff-arr. Krance
Tanz-auf dem anger (Dance—on the lawn)
Amor volat undique (The God of Love flies everywhere)
Ego sum abbas (I am the Abbot)
Randolph Krelle, Trombone Soloist
Ave formosissima (Hail to thee, most beautiful)
O Fortuna, velut Luna (O Fortune, variable as the moon)
Fortune plango vulnera (I lament Fortune's blows)
Concert Ensemble, Directed by Donald McKenzie
5. The Go-Go Generation - Roullier
The San Francisco Firemen's Honor Band
Directed by Donald McKenzie
33 1/3

SIDE ONE

MC-18050A

The 1981 District X All-Regional
INTERMEDIATE CHORUS

Ray Miller, Guest Conductor

Nancy Reid, Accompanist

February 7, 1981

GERALD LEWIS RECORDING

Box 3671, Arlington, Va. 22203

1. WITH A VOICE OF SINGING — Shaw
2. SING FOR JOY — Purcell
3. MADRIGAL — Diemer
4. HELLO SUNSHINE — Emerson
5. LOVE IS EVERYWHERE — arr. Curtright
6. WADE IN DE WATER — arr. Emerson

ALL-REGIONAL HIGH SCHOOL CHORUS

7. MISSA SECUNDA — Hassler
   Kyrie Eleison
   Sanctus — Beneductus

33⅓ RPM STEREOPHONIC

SIDE TWO

MC-18050B

The 1981 District X All-Regional

HIGH SCHOOL CHORUS

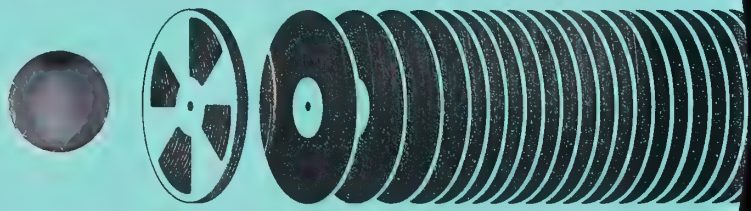
J. Weldon Norris, Guest Conductor

James Miller, Accompanist

February 7, 1981

GERALD LEWIS RECORDING

Box 3671, Arlington, Va. 22203



1. PLORATE FILII ISRAEL from "JEPHTAH" — Carissimi
2. SURE ON THIS SHINING NIGHT — Barber
3. FLOWER OF BEAUTY — Clements
4. FIVE CANZONETS — Berger
5. GREAT DAY — arr. Johnson
6. IT WAS ALMOST LIKE A SONG — Jordan-Marzuki

33⅓ RPM STEREOPHONIC

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

Side 1

STEREO 33⅓

MH-C 78/1

3162

© P SBC

Complete programme
with English narration

PART I 14:10

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78

3163 MS/1

Side 2

©℗ SBC

Complete programme

(Music only)

PART I 12:08

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78/2

3164

Side 3

Complete programme
with English narration

PART II 15:05

℗ SBC

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78

3165 MS/2

Side 4

©℗ SBC

Complete programme

(Music only)

PART II 12:58

Non-commercial recording – Not for sale

crown
LONG PLAYING 33 1/3
HIGH FIDELITY
L'ARLESIENNE SUITE
VIENNA
PRO ARTE ORCHESTRA
5066
HI-FI
L'ARLESIENNE SUITE #1
(CLP 5066-1)
8317 W. WASHINGTON BLVD.
CULVER CITY, CALIF.

crown
LONG PLAYING 33 1/3
HIGH FIDELITY
L'ARLESIENNE SUITE
VIENNA
PRO ARTE ORCHESTRA
5066
HI-FI
L'ARLESIENNE SUITE #2
(CLP 5066-2)
5317 W. WASHINGTON BLVD.
CULVER CITY, CALIF.

HUGHES CUSTOM
RECORDING SERVICE
401 South 5th Street
Carmi, Illinois 62821

GREENWOOD COMMUNITY HIGH SCHOOL

Bands and Concert Choir

Herman Knoll, Director of Bands

HRS 224

SIDE 1

Ronald Bell, Choral Director

1. MEN OF CUSTER . . . Hill
Symphonic Band 1976
2. NO BIRD . . . Dorsey
3. EVERY TIME I FEEL THE SPIRIT . . Dawson
4. THE FACE OF MOSES SHOWN . . Lee
5. TIME IS MY FRIEND . . Andrew/Bricasse
Concert Choir 1976
6. BUGLER'S HOLIDAY . . . Andersom
Wind Ensemble 1975
7. ALONE AGAIN, NATURALLY . . Arr: Herman
8. BIG SWING FACE . . Arr: Rich

Cindy Combs; Accompanist for Choirs

HUGHES CUSTOM
RECORDING SERVICE
401 South 5th Street
Carmi, Illinois 62821

GREENWOOD COMMUNITY HIGH SCHOOL

Bands and Concert Choir

Ronald Bell, Choral Director

HRS 224

SIDE 2

Herman Knoll, Director of Bands

1. COAT OF ARMS . . . Kinney
2. INCANTATION AND DANCE . . . Chance
3. DRAGOONS OF VILLARS . . . Mailart

Wind Ensemble 1976

5. GRAFFITTI . . . McAfee
6. PRAYER . . . Frackenpol

Concert Choir 1975

SIDE 1

OREGON STATE UNIVERSITY INTERFRATERNITY COUNCIL SING, 1969

ALPHA SIGMA PHI, Charley Encell, leader
1. **GEORGY GIRL** (Dale)
AZALEA HOUSE, Wendy Lee, leader

mfg. by Century RECORDS

STEREO
34010

Century Records
Eugene, Oregon 97402

2. **I ENJOY BEING A GIRL** (Rodgers & Hammerstein)
Second Place Winners, Women's Division
ALPHA OMICRON PI - PHI GAMMA DELTA, Novelty
Rob Rector and Janice Taylor, leaders
3. **FOOD, GLORIOUS FOOD** (Bart) and **PHYSICAL FITNESS** (Strouse, Adams)
DELTA SIGMA PHI, Chuck Anderson, leader
4. **THE PASTURE** (Frost)
Second Place Winners, Men's Division
ALPHA PHI, Nancy Arisman, leader
5. **LET THERE BE MUSIC** (Williams and Elliott)
SIGMA PHI EPSILON, Jim Huegli, leader, Novelty
6. **COMPANY 'Q' WHISTLE MARCH**
(Sparks and Warmwater)
ALPHA GAMMA DELTA, Laurie Benson, leader
7. **LOVE IS BLUE** (Blackburn and Popp)

33 1/3

SIDE 2

OREGON STATE UNIVERSITY INTERFRATERNITY COUNCIL SING, 1969

mfg. by Century RECORDS

STEREO
34010

Century Records
Eugene, Oregon 97402

LAMBDA CHI ALPHA, Don Porten, leader
FIRST PLACE WINNERS, MEN'S DIVISION
1. THEY CALL THE WIND MARIA (Lowe)
2. SHENANDOAH (arr. Hyler)
CHI OMEGA, Candy Olson, leader, Novelty
3. SENTIMENTAL JOURNEY (Green, Brown, Homer)
DELTA GAMMA, Bonnie Kriens, leader
FIRST PLACE WINNERS, WOMEN'S DIVISION
4. CAMELOT (Lerner)
ACACIA - SIGMA KAPPA, Sue Rohebaugh, leader, Novelty
5. THE SOUND OF MUSIC (Rodgers & Hammerstein)
6. ANNOUNCEMENT OF WINNERS

33 1/3

RPC
GIRARD COLLEGE CONCERT BAND
Robert W. Morrison, Director
Side I
STEREO
JZB-09611
1) HIS HONOR (Fillmore)
2) THE THUNDERER March (Sousa)
3) DUTY, HONOR, COUNTRY (MacArthur-Walters)
4) GREAT THEMES FROM GREAT ITALIAN MOVIES
(Arr. Cacavas)
5) ELEGY & CORTEGE (Banks)
Harry C. Banks, Organist
CUSTOM PRESSED BY RECORDED PUBLICATIONS COMPANY, CAMDEN 5, N. J.

RPC
GIRARD COLLEGE CHOIRS
Anthony Falatico, Director
Keith Chapman, Accompanist
Side II
STEREO
JZB-09612
1) AVE VERUM CORPUS (Byrd) Choir
O LORD MOST HOLY (Franck)
Girard & Corinthian Choirs
2) FA UNA CANZONE (Vecchi) Choir
SIMPLE GIFTS Shaker Song (Copland) Junior Choir
AMO, AMAS, I LOVE A LASS (Bartholomew) Glee Club
3) HAIL GIRARD (Mackey) Choir
FAREWELL SONG (a'Becket-Banks) Glee Club
GOOD-NIGHT AND CHRISTMAS PRAYER (Foster) Choir
4) IDYL NOSTALGIC (Harry C. Banks)
Anthony Falatico, Organist
CUSTOM PRESSED BY RECORDED PUBLICATIONS COMPANY, CAMDEN 5, N.J.

BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 1

33⅓ RPM

Produced and Published by the
CORNELL LABORATORY OF ORNITHOLOGY
ITHACA, NEW YORK 14850

Cooperating Institution
MUSEO NACIONAL DE HISTORIA NATURAL
HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 2

33⅓ RPM

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HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 3

33⅓ RPM

Produced and Published by the
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ITHACA, NEW YORK 14850

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HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 4

33⅓ RPM

Produced and Published by the
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ITHACA, NEW YORK 14850

Cooperating Institution
MUSEO NACIONAL DE HISTORIA NATURAL
HABANA, CUBA

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Live from the 60's

HOUR 1

SIDE 1

Broadcast Week of
October 10-16, 1988

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Premiere Radio Network
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Live From The 60's

HOUR 2

SIDE 2

Broadcast Week of
October 10-16, 1988

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Live From The 60's

HOUR 2

SIDE 1

Broadcast Week of
October 10-16, 1988

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Live from the 60's

HOUR 3

SIDE 2

Broadcast Week of
October 10-16, 1988

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Live From The 60's

HOUR 3

SIDE 1

Broadcast Week of
October 10-16, 1988

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Live From The 60's

HOUR 1

SIDE 2

Broadcast Week of
October 10-16, 1988

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GREYKO
RECORDS
4300 Butler Street
Pittsburgh, Penna.
HIGH FIDELITY
PITTSBURGH JR. TAMBURITZANS
ON TOUR
33⅓ RPM
SIDE 1
GLP1019
G61129A
1. TRI TRI (Jankovic)
Instrumental-Organist: J. Martincic
2. AJ, KAKVE AJKA CRNE OČI IMA
Vocal by J. Osselburn-V. Ruparcich
3. PLES BROJ 2 (Krnic)
Instrumental
4. MILICA (Arr. & Lyrics—Gregurich)
Vocal by J. Osselburn
5. IMAM DEKLE NA TYROL
Accordionists: F. Kalik-D. Rettinger
6. HVARSKA PODOKNICA (Dinko Fio)
Choral Ensemble
7. NE KARAJ MI MAJKA (Arr. Gregurich)
Instrumental-Accordionist: D. Rettinger

GREYKO

RECORDS

4300 Butler Street
Pittsburgh, Penna.

HIGH FIDELITY

PITTSBURGH JR. TAMBURITZANS ON TOUR

33⅓ RPM
SIDE 2

GLP1019
G61129B

1. AH! PISI MI MATI (Knezevic)
   Vocal by J. Osselburn-V. Ruparcich
2. SERBIAN MEDLEY (Arr. Gregurich)
   Instrumental-Violinist: A. Bircsak
3. SE DAVNO MRAČI (Arr. Ruparcich)
   Vocal by S. Pasquinelli-B. Fairman-V. Ruparcich & Ensemble
4. I TALKED TO THE TREES
   Instrumental
5. MAMO KOJ ČUKANA PORTA
   Vocal by J. Malewski-S. Filip
6. SLOVENIAN SERENADE (Arr. Gregurich)
   Instrumental

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side One **DM-113A Stereo**

[illegible]US
Peter Bagley, Director
Bonnie Narcisi, Accompanist

With A Voice Of Singing	Shaw
Kyrie	Schubert
In These Delightful Pleasant Groves	Purcell
Live-A-Humble	arr. Bagley
Russian Picnic	Enders
Mark Doyle, Tenor Solo	

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Two **DM-113B Stereo**

JAZZ [illegible]EMBLE
Jim Hynes, Director

All The Things Are You	arr. Ricker
Maiden Voyage	arr. Taylor
Skylark	arr. Brookmeyer
Captain Sizzle	Taylor

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Three

DM-113C Stereo

ORCHESTRA
David Seiler, Director

Slavonic Dance No. 88	Dvorak
Pelleas And Melissande Suite	Faure
Roman Carnival Overture	Berlioz

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Four

DM-113D Stereo

BAND

Willis Traphagan, Director

Sabre And Spurs	arr. Fennell
William Byrd Suite	Jacob
Music For Winds And Percussion	Del Borgo

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

Noel *Noel*

NOTRE DAME DES CANADIENS CHURCH,
WORCESTER, MASS.

Choir Directress MME. Marie Antoinette Comeau
Organist: Francis H. Goyette

Side 1 17911

CA, Bergers, Assemblons Nous - Traditional
Nouvelle Agreable - Tire De Mozart
Il Est Ne, Le Divin Enfant - Traditional
Chanson Joyeuce De Noe'l - Gevaert
Hodie Christus Natus Est - Korman
Adoramus Te - Palestrena
Laetentur Coeli - Rees

Hills Sound Service
Worcester, Mass.

Noel *Noel*

NOTRE DAME DES CANADIENS CHURCH,
WORCESTER, MASS.

Choir Directress MME. Marie Antoinette Comeau
Organist: Francis H. Goyette

Side 2 17912

Silent Night - Gruber
Joy To The World - G. Handel
The Sleep Of The Child Jesus - Gevaert
God Rest You Merry Gentlemen - Traditional
Lo, How A Rose E'er Blooming - Praetorius
Angels, Have Heard On High - Traditional
Adeste Fideles - Novello
Tollite Hostias - C St. Saens

Hills Sound Service
Worcester, Mass.

GRANTO

DISCOS

PEREGRINOS TRIO U. S. A.

Canta:

"FIEL HASTA LA MUERTE"

GR 001
LADO A

ESTEREO

1.	FIEL HASTA LA MUERTE (Victor Cortez)	4:46
2.	PERFECCION (Mickey Rodriguez)	3:01
3.	ALLA EN EL CIELO (Autores Varios)	3:05
4.	QUE SERA (Desconocido - D.R.)	3:16
5.	LAS COSAS DEL AYER (Jose Granados)	2:29

GRANTO

DISCOS

PEREGRINOS TRIO U. S. A.

Canta:

"FIEL HASTA LA MUERTE"

GR 001
LADO B

ESTEREO

1.	PERDONAME (Eleazar Moreno)	3:38
2.	AMEMOS DE CORAZON (Autor Desconocido)	4:07
3.	¿CON QUE PAGAREMOS? (Autor Desconocido)	3:51
4.	SIN DIOS NO SE PUEDE VIVIR (Pablo Clemente)	2:46
5.	CORITOS (Autores Varios)	3:36

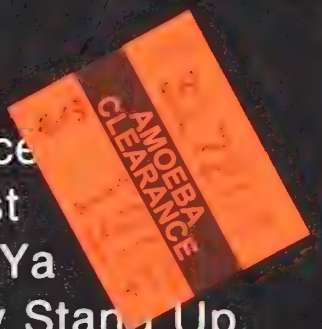
R&R

HE'S INNOCENT

SIDE I
RDG/1907

33 1/3 RPM
STEREO

1. He's Innoce
2. My Best
3. Kum Ba Ya
4. Won't Somebody Stand Up



R&R Records, 1970 Ocean Ave., San Francisco, CA 94127 (415) 333-1971

R&R
HE'S INNOCENT
SIDE II
RDG/1907
33 1/3 RPM
STEREO
1. In The Name Of The Lord
2. Psalm 149
3. Whatsoever Things
4. Pray Through
5. God Is Good
R&R Records, 1970 Ocean Ave., San Francisco, CA 94127 (415) 333-1971

Disco-Hot

Interpreta:
LUISA MARIA GUELL

LADO—A

88

1- NO TENGO EDAD PARA AMARTE
2- CUANDO EL SOL
3- MELODIA DE UN SUEÑO
4- PREFIERO CALLAR
5- ADA DI CORAZON

Disco-Hot

Interpreta:
CARMEN TOLEDO

LADO–B

DHS-1088

1- QUE COSAS TIENE EL AMOR
2- PRIMAVERA EN OTOÑO
3- LLORARIAS
4- YA NO ME VUELVO A ENAMORAR
5- DALE QUE TE DALE

Sonolux
INVITA...
OLIMPO CARDENAS
LP-12-387
Lado 1
1. CATACLISMO (Bolero) Esteban Taronji
2. QUE NO, NO Y NO (Bolero) L. Gonzalez Zendejos
3. ASOMATE A MI ALMA (Bolero) Fernando Valades
4. COBRANZA (Bolero) Guillermo Dominguez
5. SI TU SUPIERAS (Bolero) Bienvenido Brens
6. NO MAS PENSANDO EN TI (Bolero)
Luis Gonzalez Zendejos
LP-12-387-A

Sonolux
INVITA...
OLIMPO CARDENAS
LP-12-387
Lado 2
1. BUSCAME (Bolero) (D.A.R.)
2. SI ACASO VUELVES (Bolero) Emilio Barney
3. ODIO ESCONDIDO (Bolero) Leo Zúñiga
4. LO HABRAS DE PAGAR (Bolero) Leo Zúñiga
5. VENDAVAL SIN RUMBO (D.A.R.)
6. DETENTE (Bolero) Emilio Barney
LP-12-387-B

COLUMBIA
MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA
EX 5239
SIDE 1
XLP 139701
1. SOY (Balada) -P. Chanona-
2. LA PRIMERA LAGRIMA (Bolero Ritmico) -H. Aguilar-
3. NO LO LLAMES (Cancion Vals) -L. Garcia-
4. HAS VISTO (Balada) -M. Diaz-
5. EL AMOR ES TRISTE (Balada)
-A. Popp - P. Cour - Blackburn-
6. ESTOS OJOS ESTAS MANOS (Balada)
-R. D. Gutierrez-
MONO
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA

EX 5239

SIDE 2

XLP 139702

1. LLAMAME (Bolero) -T. Hatch-
2. CUANDO (Bolero Balada) -F. Gil-
3. A DONDE VA EL AMOR (Bolero) -A. Paredes-
4. EN UN RINCON DEL ALMA (Bolero Balada) -A. Cortez-
5. LLUEVE AFUERA (Bolero) -A. Paredes-

MONO

®"COLUMBIA"; MARCAS REG. PRINTED IN U.S.A.

api
ATTEIRAM
THE RUBBER BAND
"FACING THE MUSIC"
SIDE A
API-L-1642
STEREO
YOU EXCITE ME SO
Don Byers/BMI 2:33
FLAME OF LUST
W. Patterson/J. West/BMI 3:16
WRONG SIDE OF THE ROAD
Don Byers/BMI 2:40
FACING THE MUSIC
Don Byers/BMI 2:52
P.O. BOX 606 MARIETTA, GA 30061

api
ATTEIRAM
THE RUBBER BAND
"FACING THE MUSIC"
SIDE B
API-L-1642
STEREO
LADY WITH THE MOJO HAND
Don Byers/BMI 2:56
WHERE HAS OUR LOVE GONE
Wendell Patterson/BMI 3:30
ODD MAN OUT
Jody West/BMI 3:12
SURE AS HELL IT'S MONDAY
Don Byers/BMI 4:34
P.O. BOX 606 MARIETTA, GA 30061

SOUNDS OF JOY
"How Firm A Foundation"

Cherish

Side One
CSLP 781

HOSANNA
MOSES
RISE AGAIN

SOUNDS OF JOY
"How Firm A Foundation"

Cherish

Side Two
CSLP 781

TELL ME THE STORY
IT IS WELL
FOUNDATION MEDLEY
AT THE CROSS/NOTHING BUT THE BLOOD

THE CHURCH OF THE INCARNATION CHOIR

1988

Diane Kretsch, Director

Patricia Clemens, Accompanist

Doug Munro, Oboe

Tom Morris, Trumpet

A SONG OF PRAISE - [illegible] Hatch

IRISH SHEPHERD'S PSALM - [illegible] Lee Scott

SIDE 1
33⅓ RPM

STEREO
KM 15341

PSALM 107 - Robert C. Clatterbuck

SEEKERS OF YOUR HEART - Dick and Melodie Tunney
arr. Lloyd Larson
Soloists: Karen Stiehl and Kay Back

COME MAKE A JOYFUL SOUND - [illegible] Ingram

LENTEN SONG - Mark Hayes

REGINA COELI - W.A. Mozart

Quartet No. 1.: Betsy Bedor, Evelyn Turgeon
Jim Stiehl, Jean Turgeon

Quartet No. 2.: Rosemary Bedor, Peg Pederson
Paul Orr, Joe Carson

THE CHURCH OF THE INCARNATION CHOIR

1988

Diane Kretsch, Director

Patricia Clemens, Accompanist

Doug Munro, Oboe

Tom Morris, Trumpet

MAJESTY - Jack Hayford, arr. Jack Schrader

SIDE 2
33⅓ RPM

STEREO
KM 15341

I BELIEVE with Background **AVE MARIA**
E. Drake, I. Graham, J. Shirl and Al Stillman
arr. Stan Beard and Barry Tucker

GLORIA IN EXCELSIS - W.A. Mozart
Quartet: Betsy Bedor, Evelyn Turgeon,
Yvonne Cosgrove, Arnie Olson

BUT NOW IS CHRIST RISEN - John W. Peterson

THEY SHALL SOAR LIKE EAGLES - Laura Manze

THEN WILL THE VERY ROCKS CRY OUT - arr. Mark Hayes

LAMB OF GOD - Robert Ray, from The Gospel Mass
Soloist: Paul Orr

TURK MURPHY'S JAZZ BAND

TURK MURPHY, Trombone and Washboard — LEON OAKLEY, Cornet
PHIL HOWE, Clarinet — PETE CLUTE, Piano
JIM MAIHACK, Tuba — DICK SPEER, Banjo

SIDE ONE
33⅓ RPM LP

MERRY MAKERS
RECORD COMPANY

1. ALLIGATOR HOP
2. SKID DAT DE DAT
3. WAIT 'TIL YOU SEE MY BABY DO THE CHARLESTON
4. FRIENDLESS BLUES
5. BLAME IT ON THE BLUES

STEREOPHONIC RECORDING

MMRC-105

TURK MURPHY'S JAZZ BAND

TURK MURPHY, Trombone and Washboard — LEON OAKLEY, Cornet
PHIL HOWE, Clarinet — PETE CLUTE, Piano
JIM MAIHACK, Tuba — DICK SPEER, Banjo

SIDE TWO
33⅓ RPM LP

MERRY MAKERS
RECORD COMPANY

6. BUDDY'S HABITS
7. WORKING MAN'S BLUES
8. SWIPESY CAKEWALK
9. RIVERSIDE BLUES
10. I'M GOIN' HUNTIN'

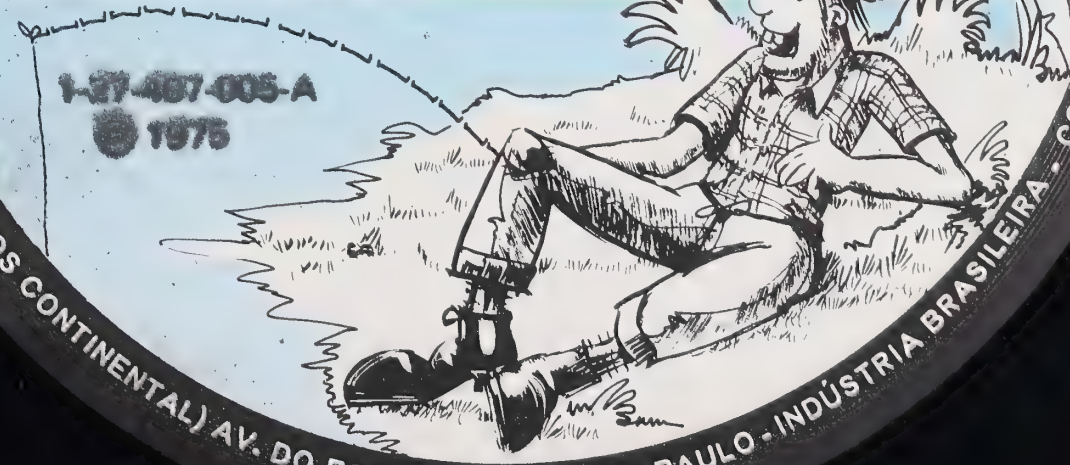
STEREOPHONIC RECORDING

MMRC-105

SAUDADES DO ARAGUAIA
TRIO DA VITÓRIA

1. Saudades do Araguaia - samba brejeiro (Venancinho) - 2. Sonhos de Amor - rasqueado (L.Sarry) - 3. Expresso Boiadeiro - rasqueado (José M.da Costa) - 4. A Morena No Samba - s/sertanejo (Venancinho - Antonio F.Silva) - 5. Eu e Ela -polca paraguaia (Venancinho-Marrequinho) 6. Volta Da Canoa - rasqueado (Venancinho)

caboclinho



1-37-457-005-A
℗ 1975

REPRODUÇÃO, EXECUÇÃO E RADIOTELEDIFUSÃO DESTE DISCO - SCDP-DPF-004/69-S.P. - FABR. POR GRAVAÇÕES ELÉTRICAS S/A. (DISCOS CONTINENTAL) AV. DO ESTADO, 4.755 - SÃO PAULO - INDÚSTRIA BRASILEIRA - CGC 61.186.300/001 - PROIBIDA A REPRODUÇÃO

SAUDADES DO ARAGUAIA
TRIO DA VITÓRIA

1. Filha Do Pescador - rasqueado (Venancinho-Saulino) - 2. Luz De Minha Vida - guarânia (Venancinho) - 3. Dengoso - baião (Valentim) - 4. Capricho Da Sorte p/paraguaia (Venancinho-Marrequinho) 5. O M Da Minha Mão - samba sertanejo (Eurípedes - Tizori) 6. Novos Horizontes - polca paraguaia (Venancinho-Loirinho)

caboclinho

1-27-407-005-B

℗ 1975

PRODUÇÃO, EXECUÇÃO E RADIOTELEDIFUSÃO DESTE DISCO - SCDP-DPF-004/69-S.P. - PROIBIDA A REPRODUÇÃO
FABR. POR GRAVAÇÕES ELÉTRICAS S/A. (DISCOS CONTINENTAL) AV. DO ESTADO, 4.755 - SÃO PAULO - INDÚSTRIA BRASILEIRA - CGC 61.186.300/001

TAILEE 利未
唱片
Your Wagon
電影「 寶山」全部插曲
AMOEBA CLEARANCE
312101
100+
立體廻聲
效果音響
STEREO
TLA-634-A
1. Main Title 頭銜 2. I Still See Elisa 直望伊利沙
3. The First Thing You Know 僅你先知
4. Hand Me Down That Can O'beans
傳給我些有價值的東西 5. They Call The
Wind Maria 他們呼喚風爲瑪麗亞
6. A Million Miles Away Behind The
Door 距門百萬英哩外
7. There's A Coach Comin In
馬車之來臨
59. 2. 出版
龍虎興業公司唱片廠承製

TAILEE
Paint Your Wagon
電影「長征萬寶山」全部插曲
立體廻聲
效果音響
STEREO
TLA-634-B
1. Whoop-Ti-Ayi 鳴—歷—嗳咿
2. I Talk To The Trees Pardner 我對樹的巴德納述語
3. The Gospel Of No Name City 無名城的福音
4. Best Things 最佳之事
5. Wand'rin Star 奇妙的星星
6. Gold Fever "Pardner" & Chorus
深深得寵的巴德納和合唱曲
7. Finale 終曲
59. 2. 出版
龍虎興業公司唱片廠承製

中 聲

JERRY VALE

CSJ-265-A

Stereo

1 It's magic
2 Tears
3 Big world
4 Be anything
5 Is it asking too much
6 My melancholy baby

56年12月出版

中聲唱片廠出品

內版台音字第〇一一九號
中市商第八〇七八號
中市六十商第八七四號

JERRY VALE

CSJ-265-B

Stereo

1 For me
2 Ashamed
3 My prayer
4 Red sail in the sunset
5 If it isn't in your heart
6 Solitude

58年5月出版

中聲唱片股份有限公司出品

內版台音字第〇二五二號

中市商第八〇七八號

中市小工字第八七四號

Southern Praise

PROPHESY

SIDE 1 STEREO

1. THANK YOU LORD - 3:10
2. YESTERDAY, TODAY & FOREVER - 3:25
3. HE PUT A SONG IN MY HEART - 2:55
4. LITTLE COUNTRY CHURCH - 2:15
5. SET FREE - 3:00

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Southern Praise

PROPHESY

SIDE 2 STEREO

1. PART-TIMERS – 2:50
2. PROPHESY – 2:55
3. I'VE GOT A NEW LIFE – 1:50
4. HE'S COMING BACK – 2:25
5. GOING THROUGH WITH JESUS – 3:40

℗ © 1986 P&F Records

REDWOOD
SCHOOL
MUSIC DEPARTMENT
1973-74
ORCHESTRA
1. NEW WORLD SYMPHONY
4th MOVEMENT
2. IN A PERSIAN MARKET
SIDE 1
CFS-3606
(3910)
CHOIR
3. MORNING HAS BROKEN
4. TOP OF THE WORLD
5. END OF TIME
6. BLESS THE BEASTS AND
THE CHILDREN
SEVENTH GRADE BAND
7. CHORALE
Recorded by
HOLLYWOOD
ONE OF A SERIES

REDWOOD
SCHOOL
MUSIC DEPARTMENT
1973-74
SEVENTH GRADE BAND
1. EL CAPITAN MARCH
2. OVERTURE FOR WINDS
SIDE 2
EIGHTH GRADE BAND
3. CANZONA
4. FLORENTINA
5. FESTIVAL
Recorded by Ray Coe
CFS-3606
(3910)
CUSTOM
FIDELITY
THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 1

ANIMALS (2)

Rabbits
Frogs
Lion, Tiger or Jaguar
Bears

(PJ-6)

PHOEBE JAMES
PRODUCTIONS

SPEECH

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 1

FIVE LITTLE PONIES

Work Horse

(PJ-7)

PHOEBE JAMES
PRODUCTIONS

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 9-A

THE GINGERBREAD BOY

Rhythmic Play

(PJ-21)

PHOEBE JAMES
PRODUCTIONS

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 9-B

THE BILLY GOATS GRUFF

Rhythmic Play

(PJ-22)

PHOEBE JAMES
PRODUCTIONS

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Capitol
CRITERION
CHILDREN'S SERIES
(272)
Album CD-11
SIDE 1B
RUMPELSTILTSKIN
HAROLD PEARY
("The Great Gildersleeve")
Adapted By
John Whedon and Sam Moore
Music By Robert Emmett Dolan
10020
MANUFACTURER AND ORIGINAL PURCHASER AGREES THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE

MANUFACTURED BY CAPITOL RECORDS, INC. U.S.A.
Capitol
CRITERION
CHILDREN'S SERIES
(273)
Album CD-11
SIDE 2B
RUMPELSTILTSKIN
HAROLD PEARY
("The Great Gildersleeve")
Adapted By
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Music By Robert Emmett Dolan
10020
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"HIS MASTER'S VOICE"

RCA VICTOR

REG. U. S. PAT. OFF. MARCAS REGISTRADAS

SIDE 1

Y 321

41-0022-A

THE PANCAKE

(Part I)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row. Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2102319

"HIS MASTER'S VOICE"

RCA VICTOR

REG. U. S. PAT. OFF. MARCAS REGISTRADAS

SIDE 2 41-0022-B

Y 321

THE PANCAKE

(concluded)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2130239

"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SIDE 3 41-0023-A

Y 321

THE FARMER'S BRIDE

(Part I)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.

MANUFACTURED UNDER U. S. PATENT 2130239

"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SIDE 4

Y 321

41-0023-B

THE FARMER'S BRIDE

(concluded)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2130239

THE
MUSIC EDUCATORS
NATIONAL
CONFERENCE
1965 WESTERN DIVISION
ALL-CONFERENCE
CHORUS
Margaret Hillis, Conductor
LRS
SIDE 1
LRS(S)-1265-3055 A
Now Let Every Tongue Adore Thee!
(from "Sleepers, Wake!") (J. S. Bach)
Salve Regina (Francis Poulenc)
(J. P. Sweelink)
Arise, O Ye Servants of God (J. P. Sweelink)
How Excellent Thy Name (Howard Hanson)
LOCATION RECORDING SERVICE - 2201 Burbank Blvd. - Burbank, Calif.

LRS

THE
MUSIC EDUCATORS
NATIONAL
CONFERENCE

1965 WESTERN DIVISION
ALL-CONFERENCE
CHORUS

Margaret Hillis, Conductor

SIDE 2

LRS(S)-1265-3055 B

Verger (Orchard) (Paul Hindemith)

Since All Is Passing (Paul Hindemith)
(from "Six Chansons")

Wondrous Cool, Thou Woodland Quiet
(Johannes Brahms)

All Creatures Now Are Merry Minded
(John Benet)

Hallelujah!
(from "Mount of Olives")
(Beethoven)

LOCATION RECORDING SERVICE · 2201 Burbank Blvd., Burbank, Calif.

KEN-DEL®
CORNELL UNIVERSITY
1968 "Big Red" MARCHING BAND
STEREO
SIDE 1
S 5585A
MARICE W. STITH, Director
1. FESTIVAL FANFARE; THE STAR-SPANGLED BANNER ..... Leidzen
2. GOT A LOT OF LIVIN' TO DO ..... Adam-Strouse; arr. Jackobsen
3. THE TROMBONE KING ..... King
4. 1812 OVERTURE ..... Tschaikowsky; arr. Reynolds
5. ROCK IN OUR TIME ..... Christensen
6. BILL BAILEY'S COMBO ..... Cannon; arr. Moffit
7. HEY, LOOK ME OVER ..... Leigh-Coleman; arr. Warrington
8. WHO CAN I TURN TO FANFARE ..... Shahin
Recorded by Marice Stith
A product of KEN-DEL CUSTOM RECORDS
Ken-Del Productions Inc.
Wilmington, Delaware 19804

KEN-DEL®

CORNELL UNIVERSITY

1968 "Big Red" MARCHING BAND

STEREO

SIDE 2

S 5585B

MARICE W. STITH, Director

1. DYNAMIC DRUMS FANFARE ..... Moffit
2. THIS COULD BE THE START OF SOMETHING ..... Allen; arr. Warrington
3. INVERCARGILL ..... Lithgow; arr. Laurendeau
4. THE GREAT GATE OF KIEV ..... Moussorgsky; arr. Reynolds
5. LOVE IS BLUE ..... Popp; arr. Warrington
6. THEM BASSES ..... Huffine
7. SABRE DANCE ..... Khatchaturian; arr. Moffit
8. SAINTS IN CONCERT ..... arr. Moffit

Recorded by Marice Stith

A product of KEN-DEL CUSTOM RECORDS
Ken-Del Productions Inc.
Wilmington, Delaware 19804

4TH B'WAY
ERIC B.
featuring Rakim
STEREO
33⅓ RPM
BWAY-431-A
℗ 1986 Island Records Inc.
ERIC B. IS PRESIDENT
(Eric Barrier, Wm. Griffin)
1. "Eric B. Is President" – 5:00
2. "My Melody" – 6:15
Executive Producer: Robert Hill
Produced by: Eric Barrier for Zakia Records
Mixed by Marly Marl & M.C. Shan
Robert Hill Music (BMI)
DISTRIBUTED BY
ISLAND
ISLAND TRADING CO.
4TH & B'WAY™, A DIVISION OF ISLAND TRADING CO., 14 EAST 4TH STREET, NEW YORK, N.Y. 10012

4TH B'WAY
ERIC B.
featuring Rakim
STEREO
33⅓ RPM
BWAY-431-B
℗ 1986 Island Records Inc.
ERIC B. IS PRESIDENT
(Eric Barrier, Wm. Griffin)
1. "Eric B. Is President" (dub) — 5:00
2. "My Melody" (dub) — 6:15
Executive Producer: Robert Hill
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Music On Vinyl®

PALADIN

BMG

Sanctuary

SIDE ONE
MOVLP2746

PALADIN

1. **BAD TIMES** (P. SOLLEY) (6:44)
2. **CARRY ME HOME** (P. BECKETT/L. STONEBRIDGE) (3:19)
3. **DANCE OF THE COBRA** (K. WEBB) (7:37)

Published by:
EMI Music Publishing Ltd. (1, 3)
St. Georges Music (2)
Produced by Philamore Lincoln

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Music On Vinyl®

PALADIN

BMG

Sanctuary

SIDE TWO
MOVLP2746

PALADIN

1. **THIRD WORLD** (P. SOLLEY) (3:51)
2. **FILL UP YOUR HEART** (P. SOLLEY) (5:32)
3. **FLYING HIGH** (P. SOLLEY) (4:57)
4. **THE FAKIR** (L. SCHIFRIN) (4:36)

Published by:
EMI Music Publishing Ltd. (1, 2 & 3)
Warner Chappell Music International Ltd. (4)
Produced by Philamore Lincoln

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Music On Vinyl®

PALADIN

'Paladin'

Limited Edition of 1000 Silver Coloured Copies
Individually Numbered

180 gram audiophile vinyl

www.musiconvinyl.com MOVLP2746

SIGN OF THE ZODIAC: AQUARIUS

DRAMATICALLY NARRATED WITH ELECTRONIC MUSIC ACCOMPANIMENT

STEREO
SP-4221
Side 1
(SP-4341)

1. I KNOW YOU AQUARIUS 1:47
2. AQUARIUS AT WORK 2:07
3. PLANETARY MOTIVATIONS 1:53
4. WHERE WAS YOUR MOON? 6:44

Script Written and Directed by JACQUES WILSON
Electronic Music Composed and Realized by MORT GARSON
Music Published by Almo Music Corp./Emanay Music (ASCAP)
Script Published by Almo Music Corp. (ASCAP)
Produced by ALLEN STANTON

SIGN OF THE ZODIAC: AQUARIUS

DRAMATICALLY NARRATED WITH ELECTRONIC MUSIC ACCOMPANIMENT

STEREO
SP-4221
Side 2
(SP-4342)

1. AQUARIUS - NUMBERS, GEMS AND COLORS 3:50
2. IN LOVE, AQUARIUS? 2:40
3. THE FOUR SEASONS OF AQUARIUS 3:46
4. THOSE WHO KNEW... 3:14

Script Written and Directed by JACQUES WILSON
Electronic Music Composed and Realized by MORT GARSON
Music Published by Almo Music Corp./Emanay Music (ASCAP)
Script Published by Almo Music Corp. (ASCAP)
Produced by ALLEN STANTON

.....ACCORDING TO RAP
REV. RHYME

SIDE ONE
ST-70304
(ST-1-70304)
STEREO

℗ ℗ 1987 BIRTHRIGHT RECORDS Inc.
PRODUCERS: GEORGE W. STEWART
DON MOSELY & DAVID CAMON

1. THE DEVIL, THE BIG LIE • 5:01
2. JONAH • 5:04
3. JESUS • 4:45
4. IN THE BEGINNING • 4:51

(All W/M by Kenneth Brooks, George W. Stewart & David Camon)
Songs Published by Bee Dee Pub./ Magic Moca Music & House of Talley Music/BMI

EXECUTIVE PRODUCER
BYRON SPEARS, JR.

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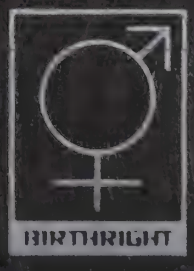
.....ACCORDING TO RAP
REV. RHYME



SIDE TWO
ST-70304
(ST-2-70304)
STEREO

© ℗ 1987 BIRTHRIGHT RECORDS Inc.
PRODUCERS: GEORGE W. STEWART
DON MOSELY & DAVID CAMON

1. MOSES • 4:45
2. HE LOVES • 6:15
3. DANIEL • 5:20
4. SAMSON • 4:20

(All W/M by Kenneth Brooks,
George W. Stewart & David Camon,
also Don Mosely on "Samson")
Songs Published by Bee Dee Pub./
Magic Moca Music & House of
Talley Music/ BMI
EXECUTIVE PRODUCER
BYRON SPEARS, JR.

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T.D. Records, Inc.

(For Radio Use)

Limited Edition
T.D. -- 804-A

STEREO
33 1/3 RPM

"LOVE IS THE MESSAGE"

Special Edits by Mr. K for
Chosen Few Production

"Many are called but few are chosen"
made in Holland

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T.D. Records, Inc.

(For Radio Use)

Limited Edition
T.D. — 804-B

STEREO
33 1/3 RPM

"DISCO CIRCUS"

Special Edits by Mr. K for
Chosen Few Production

"Many are called but few are chosen"
made in Holland

ALL RIGHTS RESERVED

MITCHEL FORMAN

Magenta

MORE MR. NICE GUY

(A-1)

FROM THE ALBUM TRAIN OF THOUGHT MA-0201

MA-17335 Printed in the U.S.A.

soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME I

1 TO 6

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **LULLABY** 14:06
2. **SLEEPY TIME** 4:23

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME I

1 TO 6

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

1. **THE MUSIC BOX** 6:06
2. **NURSERY RHYME** 5:50
3. **TIC TOC** 8:04

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME II

6 TO 12

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **TEMPO BLOCK** 3:15
2. **THE HAPPY WHISTLER** 10:45

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AN INFANT'S FRIEND IN SOUND

for baby

VOLUME II

6 TO 12 MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

TOY TYPEWRITER 17:44

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AN INFANT'S FRIEND IN SOUND

for baby

VOLUME III

12 TO 18

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **LITTLE TIN SOLDIER** 9:24
2. **LITTLE MISS ECHO** 7:23

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soothing sounds

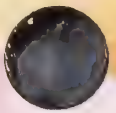
AN INFANT'S FRIEND IN SOUND

for baby

VOLUME III

12 TO 18

MONTHS



BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

THE PLAYFUL DRUMMER 14:56

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Music On Vinyl

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"SOOTHING SOUNDS FOR BABY"

3 LP Set includes Insert

+ Download Coupon

180 gram audiophile vinyl

www.musiconvinyl.com MOVLP1854

COLOM CUM RECORDS
SISSY PENIS FACTORY
SIDE 1
33⅓ RPM
CUM #2
STEREO
FUCK IT UP 3:15
(Long Fellow)
Produced by The Wild Boys & Long Fellow
Published by Shlong Music
Engineered by Big Dick
THIS RECORD IS DIRTY
℗ 1991 COLOM CUM RECORDS
Made in EEC
COLOM CUM RECORDS

COLOM CUM RECORDS

SISSY PENIS FACTORY

SIDE 2
33⅓ RPM

CUM #2
STEREO

FUCK IT UP 3:55 Inst
(Long Fellow)

Produced by The Wild Boys & Long Fellow
Published by Shlong Music
Engineered by Big Dick

THIS RECORD IS DIRTY

℗ 1991 COLOM CUM RECORDS
Made in EEC

COLOM CUM RECORDS

MACARENA CHRISTMAS

LOS DEL RIO

A

BMG U.S. LATIN

COMPACT disc DIGITAL AUDIO

SINGLES SENCILLOS EN

2290

PROMOTIONAL USE ONLY
PROHIBIDA SU VENTA • 2290-2RLDJ

1. MACARENA CHRISTMAS (Joy Mix Club Version) - 5:41
2. MACARENA CHRISTMAS (Joy Mix) - 4:12

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MACARENA CHRISTMAS

LOS DEL RIO

B

BMG U.S. LATIN

arcola

COMPACT disc DIGITAL AUDIO

SINGLES SENCILLOS EN

2290

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DAVID WERTMAN
KARA SUITE

STEREO
MS 3001

SIDE 1

1. KARA
   DAVID WERTMAN
   (Mustevic Sound Inc. BMI)
2. SUNSHINE
   DAVID WERTMAN
   (Mustevic Sound Inc. BMI)

℗© 1976 MUSTEVIC SOUND INC.

DAVID WERTMAN
KARA SUITE
STEREO
MS 3001
SIDE 2
1. SHARATARR
DAVID WERTMAN
(Mustevic Sound Inc. BMI)
2. DEVOTION
DAVID WERTMAN
(Mustevic Sound Inc. BMI)
℗© 1976 MUSTEVIC SOUND INC.

Rissa
Chrissa
RCS-6004-A
STEREO
33 1/3 RPM
SIDE A
TIME: 6:30
Smiletone - BMI
Daily Bread - ASCAP
© Ⓟ 1982
DOWN FOR DOUBLE
(Billy Dietrich)
CUBIE BURKE
*Produced by Billy Dietrich
Exec. Producers: Fred Myers & Paris Eley
Arrangers: Dietrich/Sass
Engineers: M. Brauer, R. Moss
Mix Engineer: Bob Blank
Mixed by: John Morales & Sergio Munzibai
"An M&M Mix"

Rissa Chrissa
RADIO
RCS-6004
STEREO
33 1/3 RPM
SIDE B
TIMES: VOCAL: 3:59
DUB: 6:06
Smiletone - BMI
Daily Bread - ASCAP
© ℗ 1982
DOWN FOR DOUBLE
(Billy Dietrich)
CUBIE BURKE
Produced by Billy Dietrich
Exec. Producers: Fred Myers & Paris Eley
Arrangers: Dietrich/Sass
Engineers: M. Brauer, R. Moss
Mix Engineer: Bob Blank
Mixed by: John Morales & Sergio Munzibai
"An M&M Mix"

DISCO WAX
33 1/3 RPM
SIDE ONE
SENWOT MUSIC
Kenix Music
Sugar Biscuit—ASCAP
#2001-A
Pro. Johnny Soul
In "Live" Album
Convention "81"
DIFFERENCE STROKE
DIFFERENCE FOLK
Lil Sha-Rap &
The Hypnotizing -3-
Disco-Wax — Phone # 860-0097

DISCO
WAX
33 1/3 RPM
SIDE 2
ENWOT MUSIC
Kenix Music
Sugar Biscuit—ASCAP
#2001-B
Pro. Johnny Soul
In "Live" Album
Convention "81"
"LIVE" CONVENTION "81"
"T" CONNECTION
The Celebrity Club
Disco-Wax — Phone # 860-0097

soulboy
harmonica track 97

#HIP5TER

C
C
C

...y Volveré
(Alain Barriere)
Peerless
símbolo de perfección
EPP-1328
RONDALLA TAMAULIPECA
ESCOLLERAS
Y ES VERDAD
(Alcará Arrandia)
LA BAYANESA

...y Volveré
(Alain Barriere)
Peerless
símbolo de perfección
EPP-1328
RONDALLA TAMAULIPECA
ESCOLLERAS
(Severiano Briseño)
Y ES VERDAD
(Juan Arrondo)
LA BAYANESA
(Sindo Garay)

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.
RONDALLA TAMAULIPECA
EPP-1328A
℗ 1970
Peerless
Y VOLVERE (Alain Barriere)
ESCOLLERAS
(Severiano Briseño
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S A. MARCA REGISTRADA MADE IN MEXICO

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.
RONDALLA TAMAULIPECA
EPP-1328B
℗ 1970
Peerless
Y ES VERDAD (Juan Arrondo)
LA BAYANESA (Sindo Garay
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S A MARCA REGISTRADA MADE IN MEXICO

api
ATTEIRAM
Arkaquah
Music/BMI
Time: 3:18
Executive
Producer:
Richard Cody
API - 1162
FLAME OF LUST
(Wendell Patterson/ Jody West)
THE RUBBER BAND
P.O. Box 203 Blairsville, Ga. (404) 745-5221

api
ATTEIRAM
Arkaquah
Music/BMI
Time: 2:44
Executive
Producer:
Richard Cody
API - 1162
WRONG SIDE OF THE ROAD
(Don Byers)
THE RUBBER BAND
P.O. Box 203 Blairsville, Ga. (404) 745-5221

DDC

240 MADISON AVE. NEW YORK, N. Y.

Selected from "Integrated Secretarial Studies" Courtesy South-Western Publishing Co.

Set No.
420C

RECORD NO.
231A

45 R.P.M.

U4KB-6924

dictated by
Don Dowd

BUSINESS LETTERS

90 wpm

DDC

MADISON AVE. NEW YORK, N. Y.

Selected from "Integrated Secretarial Studies" Courtesy South-Western Publishing Co.

Set No.
420C

Record No.
231B

45 R.P.M.

U4KB-6925

dictated by
George Ansbro

BUSINESS LETTERS

100 wpm

UNIQUE

HERO
MISSING
Side A UNIQUE
Side B UNIQUE (Inst.)
8 10141 85775 9
Flash on
KOMCA
한국음악저작권협회
C
468496457
tinyvinyl

STOP LOOKING FOR THE HERO

THEY ARE GONE

UNIQUE
Side A
tinyvinyl

UNIQUE
Side B
tinyvinyl

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE.
BLOWIN' THE BLUES AWAY
sister sadie
break city
the baghdad blues
peace
melancholy mood
the st. vitus dance
blowin' the blues away
COMPACT
disc
DIGITAL AUDIO

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

1 **BLOWIN' THE BLUES AWAY**
(Horace Silver) 4:40

2 **THE ST. VITUS DANCE**
(Horace Silver) 4:06

3 **BREAK CITY**
(Horace Silver) 4:55

4 **PEACE**
(Horace Silver) 5:59

5 **SISTER SADIE**
(Horace Silver) 6:15

6 **THE BAGHDAD BLUES**
(Horace Silver) 4:48

7 **MELANCHOLY MOOD**
(Horace Silver) 6:55

8 **HOW DID IT HAPPEN***
(Don Newey) 4:40

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Drawing by PAULA DONOHUE
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on August 29, 1959 (#1, 6)
Recorded on August 30, 1959 (#3, 4, 5, 8)
Recorded on September 13, 1959 (#2, 7)
Digital Transfer by RON McMASTER

*Does not appear on L.P. configuration

Total Time: 42:18

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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HORACE SILVER QUINTET
BLOWIN' THE BLUES AWAY
1 Blowin' The Blues Away
2 The St.Vitus Dance
3 Break City
4 Peace
5 Sister Sadie
6 The Baghdad Blues
7 Melancholy Mood
8 How Did It Happen*
CDP 7 46526 2
DIDX 1140
Made in U.S.A.
Produced by Alfred Lion
*Does not appear on LP
BLUE NOTE

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
EUGENE TAYLOR, bass; LOUIS HAYES, drums.

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(Horace Silver) 4:40

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CDP 7 46526 2 HORACE SILVER QUINTET & TRIO BLOWIN' THE BLUES AWAY BLUE NOTE

THE RUDY VAN GELDER EDITION

Smith and Thorn[illegible] in February 1956 at Small's Paradise, New York City.

0946 3 92767 2 5

SONNY SIMMONS

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ESP DISK

ESP 1030-2

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DISK
marketed and distributed by: ZYX-Music GmbH
COMPACT disc DIGITAL AUDIO
GEMA
LC 0546
ESP 1030-2
Staying On The Watch
SONNY SIMMONS
1. Metamorphosis (11:30) – 2. A Distant Voice (7:16) – 3. City Of David (14:57) – 4. Interplanetary Travelers (9:18)
MADE IN GERMANY

Staying On The Watch

SONNY SIMMONS

Best. Nr.
ESP 1030-2

Teddy Smith — bass
Marvin Pattillo — percussion
Sonny Simmons — alto sax
John Hicks — piano
Barbara Donald — trumpet

1. Metamorphosis 11:30
2. A Distant Voice 7:16
3. City Of David 14:57
4. Interplanetary Travelers 9:18

all compositions by Sonny Simmons

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Recorded on August 30, 1966
engineer — Richard L. Alderson
cover photo — Sandra Stollman
art director — Jay Dillon

THE ARTISTS ALONE DECIDE WHAT YOU WILL HEAR ON THEIR ESP-DISK

Published by: Syndicore (BMI) / B. Mikulski Publ.

ESP DISK

Made in Germany

LC 0546

PC 12

COMPACT disc DIGITAL AUDIO

ZYX MUSIC

ZYX-MUSIC GMBH

SONNY SIMMONS Staying On The Watch ESP 1030-2

SONNY SIMMONS Staying On The Watch ESP 1030-2

CDP 7 84042 2

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax;
HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

1. **STROLLIN'**
   (Horace Silver) 4:57
2. **WHERE YOU AT?**
   (Horace Silver) 5:36
3. **WITHOUT YOU**
   (Don Newey) 4:48
4. **HORACE-SCOPE**
   (Horace Silver) 4:41
5. **YEAH!**
   (Horace Silver) 6:26
6. **ME AND MY BABY**
   (Horace Silver) 5:57
7. **NICA'S DREAM**
   (Horace Silver) 6:48

Produced by ALFRED LION
Produced for reissue by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs,
New Jersey on July 8, 1960.
Digital transfers: YOSHIO OKAZAKI
Cover drawing: PAULA DONOHUE
Reissue art direction: FRANKO CALIGIURI / INKWELL, INC.

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE NOTE

CDP 7 84042 2

1. STROLLIN'
2. WHERE YOU AT?
3. WITHOUT YOU
4. HORACE-SCOPE
5. YEAH!
6. ME AND MY BABY
7. NICA'S DREAM

PRODUCED BY Alfred Lion
PRODUCED FOR REISSUE BY Michael Cuscuna

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COMPACT disc DIGITAL AUDIO

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE NOTE

CDP 7 84042 2

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax;
HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

1. **STROLLIN'**
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BLUE NOTE® HORACE-SCOPE THE HORACE SILVER QUINTET CDP 7 84042 2
CDP 7 84042 2 THE HORACE SILVER QUINTET HORACE-SCOPE BLUE NOTE®

HORACE SILVER

SILVER'S SERENADE

Produced by Alfred Lion

Originally recorded on May 7 & 8, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs from the actual session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland for thebolanddesignco.com

Originally issued in 1963 as BST 84131

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THE RUDY VAN GELDER EDITION

Blue Mitchell and Gene Taylor

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946 3 37745 2 0

SILVER'S SERENADE
HORACE SILVER

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
GENE TAYLOR, bass; ROY BROOKS, drums.

1 SILVER'S SERENADE 9:20
2 LET'S GET TO THE NITTY GRITTY 7:20
3 SWEET SWEETIE DEE 7:32
4 THE DRAGON LADY 7:00
5 NINETEEN BARS 6:22
ALL COMPOSITIONS BY HORACE SILVER

Produced by Alfred Lion

Originally recorded on May 7 & 8, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs from the actual session by Francis Wolff © Mosaic Images

Originally issued in 1963 as BST 84131

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Music from EMI
HORACE SILVER: SILVER'S SERENADE
Blue Note Records: RVG Edition
0946 3 37745 2 0

JAZZ HERITAGE

512790L

SONG FOR MY FATHER

(CANTIGA PARA MEU PAI)

THE HORACE SILVER QUINTET

512790L

SONG FOR MY FATHER

THE HORACE SILVER QUINTET

CARMELL JONES, trumpet; JOE HENDERSON, tenor sax; HORACE SILVER, piano; TEDDY SMITH, bass; ROGER HUMPHRIES, drums.

*BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

1. **SONG FOR MY FATHER**
   (Horace Silver) 7:15
2. **THE NATIVES ARE RESTLESS TONIGHT**
   (Horace Silver) 6:08
3. **CALCUTTA CUTIE**
   (Horace Silver) 8:28
4. **QUE PASA**
   (Horace Silver) 7:45
5. **THE KICKER**
   (Joe Henderson) 5:24
6. **LONELY WOMAN**
   (Horace Silver) 7:03
7. **SANCTIMONIOUS SAM***
   (Musa Kaleem) 3:52
8. **QUE PASA (trio version)***
   (Horace Silver) 5:35
9. **SIGHIN' AND CRYIN'***
   (Horace Silver) 5:23
10. **SILVER TREADS AMONG MY SOUL***
    (Horace Silver) 3:50

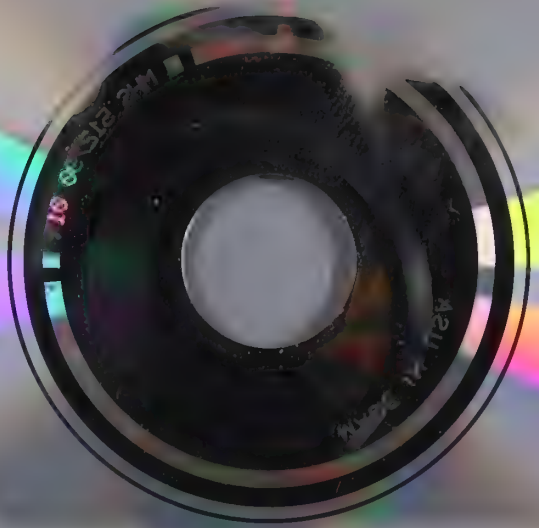
Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
October 31, 1963 (#3,6,7,8),
January 28, 1964 (#9,10) and
October 26, 1964 (#1,2,4,5)
Cover Photo of John Tavares Silver
by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Does not appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

HERITAGE JAZZ

512790L

COMPACT disc DIGITAL AUDIO



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SONG FOR MY FATHER

1 Song for My Father; 2 The Natives Are Restless Tonight; 3 Calcutta Cutie;
4 Que Pasa; 5 The Kicker; 6 Lonely Woman; 7 Sanctimonious Sam;
8 Que Pasa (trio version); 9 Sighin' and Cryin';
10 Silver Treads among My Soul

THE HORACE SILVER QUINTET

TT=61:09

SONG FOR MY FATHER
THE HORACE SILVER QUINTET

JAZZ HERITAGE

512790L

CARMELL JONES, trumpet; JOE HENDERSON, tenor sax;
HORACE SILVER, piano; TEDDY SMITH, bass; ROGER HUMPHRIES, drums.

*BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
GENE TAYLOR, bass; ROY BROOKS, drums.

1. **SONG FOR MY FATHER** (Horace Silver) 7:15
2. **THE NATIVES ARE RESTLESS TONIGHT** (Horace Silver) 6:08
3. **CALCUTTA CUTIE** (Horace Silver) 8:28
4. **QUE PASA** (Horace Silver) 7:45
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9. **SIGHIN' AND CRYIN'*** (Horace Silver) 5:23
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Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recorded at the Van Gelder Studio,
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October 31, 1963 (#3,6,7,8),
January 28, 1964 (#9,10) and
October 26, 1964 (#1,2,4,5)
Cover Photo of John Tavares Silver
by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Does not appear on LP configuration

This classic remains Horace Silver's most popular and successful album. Ironically, it was recorded over a year's time that was a difficult transition for Horace. "Calcutta Cutie" and "Lonely Woman" were recorded on October 26, 1963 with the band that he had led for five productive years. The rest of the album was not done until one year later when Silver had organized and groomed an entire new band of young stars. That October 31, 1964 date included two more tunes ("Sanctimonious Sam" and a trio version of "Que Pasa"). A final session with the old band on October 26, 1963 yielded "Sighin' and Crying" and "Silver Treads Among My Soul", two Horace Silver originals heard nowhere else. All of these performances are now gathered together for the CD version of this historic album covering every tune from the album's inception to its completion a year later.

Michael Cuscuna

COMPACT disc DIGITAL AUDIO

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THE HORACE SILVER QUINTET • SONG FOR MY FATHER 512790L
THE HORACE SILVER QUINTET • SONG FOR MY FATHER 512790L

STEREO
THE FINEST IN JAZZ SINCE 1939
90839 BLUE NOTE
THE CAPE VERDEAN
THE BLUES
HORACE SILVER
QUINTET
PLUS
J. J. JOHNSON

HORACE SILVER

THE CAPE VERDEAN BLUES

Produced by Alfred Lion

Recorded on October 1 (#1-3) and October 22 (#4-6), 1965 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BLP 4220 and BST 84220

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7243 5 90839 2 6

THE CAPE VERDEAN BLUES

HORACE SILVER

1. THE CAPE VERDEAN BLUES
2. THE AFRICAN QUEEN
3. PRETTY EYES
4. NUTVILLE
5. BONITA
6. MO' JOE

Produced by Alfred Lion
Originally recorded and remastered in 2003 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE

COMPACT DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION

7243 5 90839 2 6

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243-5-90839-2 6

THE CAPE VERDEAN BLUES
HORACE SILVER

WOODY SHAW, trumpet; J.J. JOHNSON, trombone (#4-6); JOE HENDERSON, tenor sax;
HORACE SILVER, piano; BOB CRANSHAW, bass; ROGER HUMPHRIES, drums.

1 **THE CAPE VERDEAN BLUES 4:57**
2 **THE AFRICAN QUEEN 9:34**
3 **PRETTY EYES 7:28**
4 **NUTVILLE 7:12**
5 **BONITA 8:35**
6 **MO' JOE 5:45**
(JOE HENDERSON)

ALL COMPOSITIONS BY HORACE SILVER,
UNLESS OTHERWISE NOTED

Produced by Alfred Lion
Recorded on October 1 (#1-3) and October 22 (#4-6), 1965
at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at
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Reissue produced by Michael Cuscuna

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Music from EMI
HORACE SILVER: THE CAPE VERDEAN BLUES
Blue Note Records: RVG Edition
7243 5 90839 2 6

CDP 7 84250 2

HORACE SILVER

THE JODY GRIND

WOODY SHAW, trumpet; JAMES SPAULDING, alto saxophone & flute*; TYRONE WASHINGTON, tenor saxophone; HORACE SILVER, piano; LARRY RIDLEY, bass; ROGER HUMPHRIES, drums

1. THE JODY GRIND (5:45)
2. MARY LOU* (7:10)
3. MEXICAN HIP DANCE (5:55)
4. BLUE SILVER* (7:00)
5. GREASE PIECE* (7:30)
6. DIMPLES (7:20)

All compositions by Horace Silver, Ecaroh Music Inc., ASCAP
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on November 2, 1966 (quintet) and November 23, 1966 (sextet)
Recorded by Rudy Van Gelder
Produced by Alfred Lion
Produced for reissue by Michael Cuscuna
Original cover design by Reid Miles

HORACE SILVER

THE JODY GRIND

BLUE NOTE

CDP 7 84250 2

1 THE JODY GRIND
2 MARY LOU
3 MEXICAN HIP DANCE
4 BLUE SILVER
5 GREASE PIECE
6 DIMPLES

PRODUCED BY Alfred Lion
Reissue Produced by Michael C[illegible]

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COMPACT disc DIGITAL AUDIO

SERENADE TO A SOUL SISTER
THE HORACE SILVER QUINTET

HORACE SILVER

SERENADE TO A SOUL SISTER

Produced by Alfred Lion

Recorded on February 23 (#1–3) and March 29 (#4–6), 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Billy Cobham

Cover design: Forenza-Venosa Associates

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

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BLUE NOTE

SERENADE TO A SOUL SISTER

HORACE SILVER

1. PSYCHEDELIC SALLY
2. SERENADE TO A SOUL SISTER
3. RAIN DANCE
4. JUNGLE JUICE
5. KINDRED SPIRITS
6. NEXT TIME I FALL IN LOVE

Produced by Alfred Lion

Recorded on February 23 (#1–3) and March 29 (#4–6), 1968 by Rudy Van Gelder

Remastered in 2003 by Rudy Van Gelder

Reissue produced by Michael Cuscuna

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NOTE

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

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SERENADE TO A SOUL SISTER
HORACE SILVER

CHARLES TOLLIVER, trumpet; STANLEY TURRENTINE, tenor sax;
HORACE SILVER, piano; BOB CRANSHAW, bass; MICKEY ROKER, drums.

* CHARLES TOLLIVER, trumpet; BENNIE MAUPIN, tenor sax;
HORACE SILVER, piano; JOHN WILLIAMS, bass; BILLY COBHAM, drums.

1 **PSYCHEDELIC SALLY 7:12**
2 **SERENADE TO A SOUL SISTER 6:16**
3 **RAIN DANCE 6:19**
4 **JUNGLE JUICE* 6:44**
5 **KINDRED SPIRITS* 5:53**
6 **NEXT TIME I FALL IN LOVE* 5:19**

ALL COMPOSITIONS BY HORACE SILVER

Produced by Alfred Lion
Recorded on February 23 (#1–3) and March 29 (#4–6), 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna
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Blue Note Records: RVG Edition
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HORACE SILVER: SERENADE TO A SOUL SISTER
Music from EMI

Stereo
BLUE NOTE
THE HORACE SILVER QUINTET
YOU GOTTA TAKE A LITTLE LOVE

HORACE SILVER

YOU GOTTA TAKE A LITTLE LOVE

Produced by Francis Wolff

Originally recorded on January 10 & 17, 1969 at the
Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2006 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Rus Poli Rodriguez

Originally issued in 1969 as Blue Note BST 84309

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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BLUE NOTE

YOU GOTTA TAKE A LITTLE LOVE

HORACE SILVER

RVG

1. YOU GOTTA TAKE A LITTLE LOVE
2. THE RISIN' SUN
3. IT'S TIME
4. LOVELY'S DAUGHTER
5. DOWN AND OUT
6. THE BELLY DANCER
7. BRAIN WAVE

Produced by Frank S. Wolff
Remastered in 2006 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE

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THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946-3-74222-2 9

Blue Note Records, RVG Edition
0946 3 74222 2 9

Music from EMI

HORACE SILVER:
YOU GOTTA TAKE A LITTLE LOVE

YOU GOTTA TAKE A LITTLE LOVE
HORACE SILVER

RANDY BRECKER, trumpet, fluegelhorn; BENNIE MAUPIN, tenor sax, flute;
HORACE SILVER, piano; JOHN WILLIAMS, bass; BILLY COBHAM, drums

1 **YOU GOTTA TAKE A LITTLE LOVE 5:21**
2 **THE RISIN' SUN 4:34**
3 **IT'S TIME 6:38**
4 **LOVELY'S DAUGHTER 4:12**
(BENNIE MAUPIN)
5 **DOWN AND OUT 4:27**
6 **THE BELLY DANCER 7:22**
7 **BRAIN WAVE 6:14**

All compositions by Horace Silver unless otherwise noted

Produced by Francis Wolff
Originally recorded on January 10 & 17, 1969 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2006 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna
Cover photograph by Rus Poli Rodriguez
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Blue Note Records, RVG Edition
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HORACE SILVER:
YOU GOTTA TAKE A LITTLE LOVE

Music from EMI

FOUR FOR TRANE

ARCHIE SHEPP

IMPD-218

CDP 7 84173 2
DIDX 1582

NIGHT DREAMER

WAYNE SHORTER

**LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax;
McCOY TYNER, piano; REGINALD WORKMAN, bass; ELVIN JONES, drums.**

1 **NIGHT DREAMER**
(Wayne Shorter) 7:15

2 **ORIENTAL FOLK SONG**
(Arr. Wayne Shorter) 6:50

3 **VIRGO**
(Wayne Shorter) 7:05

4 **VIRGO (alternate take)***
(Wayne Shorter) 7:00

5 **BLACK NILE**
(Wayne Shorter) 6:25

6 **CHARCOAL BLUES**
(Wayne Shorter) 6:50

7 **ARMAGEDDON**
(Wayne Shorter) 6:20

***Does not appear on L.P. configuration**
Total Time: 47:57

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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Printed in U S A

WAYNE SHORTER

NIGHT DREAMER

1 Night Dreamer
2 Oriental Folk Song
3 Virgo
4 Virgo (alternate take)*
5 Black Nile
6 Charcoal Blues
7 Armagedden

CDP 7 84173 2
DIDX 1582

Made in U.S.A.

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Does not appear on L.P. configuration

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COMPACT disc DIGITAL AUDIO

BLUE NOTE®

WAYNE SHORTER

'JUJU'

WAYNE SHORTER

JUJU

Produced by Alfred Lion; Recorded on August 3, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey; Original recording and 1998 remastering by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Liner photographs by Francis Wolff © Mosaic Images; Cover design by Reid Miles; #1-6 originally issued as Blue Note BLP 4182 and BST 84182; Creative Director for RVG Series: Gordon H Jea; Design for RVG Series: Michael Boland and Eric Bernhardt for Watts Design

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WAYNE SHORTER

BLUE NOTE®

THE RUDY VAN GELDER EDITION
CTI

Blue Note Records RVG Edition

WAYNE SHORTER: JUJU

7243 4 99005 2 3

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 24349 90052 3

JUJU
WAYNE SHORTER

WAYNE SHORTER, tenor saxophone; McCOY TYNER, piano; REGGIE WORKMAN, bass; ELVIN JONES, drums

1 JUJU 8:30
(WAYNE SHORTER)
2 DELUGE 6:49
(WAYNE SHORTER)
3 HOUSE OF JADE 6:49
(WAYNE SHORTER)
4 MAHJONG 7:39
(WAYNE SHORTER)
5 YES OR NO 6:34
(WAYNE SHORTER)
6 TWELVE MORE BARS TO GO 5:26
(WAYNE SHORTER)
7 JUJU 7:48 *
(ALTERNATE TAKE)
(WAYNE SHORTER)
8 HOUSE OF JADE 6:37 *
(ALTERNATE TAKE)
(WAYNE SHORTER)
* Not part of original album

Produced by Alfred Lion; Recorded on August 3, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey. Original recording and 1998 remastering by Rudy Van Gelder. All transfers from analog to digital were made at 24-bit resolution. Reissue produced by Michael Cuscuna. Cover photograph by Francis Wolff; Liner photographs by Francis Wolff © Mosaic Images. Cover design by Reid Miles; #1-6 originally issued as Blue Note BLP 4182 and BST 84182.

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www.bluenote.com

Blue Note Records RVG Edition

WAYNE SHORTER: JUJU

7243 4 99005 2 3

THEY ~~ARE~~ GONE

UNIQUE
Side A
tinyvinyl

UNIQUE
Side B
tinyvinyl

STEREO
THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

BLOWIN' THE BLUES AWAY

THE HORACE SILVER QUINTET & TRIO

sister sadie
break city
the baghdad blues
peace
melancholy mood
the st. vitus dance
blowin' the blues away

COMPACT disc DIGITAL AUDIO

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

1 **BLOWIN' THE BLUES AWAY**
(Horace Silver) 4:40

2 **THE ST. VITUS DANCE**
(Horace Silver) 4:06

3 **BREAK CITY**
(Horace Silver) 4:55

4 **PEACE**
(Horace Silver) 5:59

5 **SISTER SADIE**
(Horace Silver) 6:15

6 **THE BAGHDAD BLUES**
(Horace Silver) 4:48

7 **MELANCHOLY MOOD**
(Horace Silver) 6:55

8 **HOW DID IT HAPPEN***
(Don Newey) 4:40

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Drawing by PAULA DONOHUE
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on August 29, 1959 (#1, 6)
Recorded on August 30, 1959 (#3, 4, 5, 8)
Recorded on September 13, 1959 (#2, 7)
Digital Transfer by RON McMASTER

***Does not appear on L.P. configuration**

Total Time: 42:18

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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HORACE SILVER QUINTET

BLOWIN' THE BLUES AWAY

BLUE NOTE

CDP 7 46526 2
DIDX 1140

Made in U.S.A.

1 Blowin' The Blues Away
2 The St. Vitus Dance
3 Break City
4 Peace
5 Sister Sadie
6 The Baghdad Blues
7 Melancholy Mood
8 How Did It Happen*

Produced by Alfred Lion
Produced for release by Michael Cuscuna
*Does not appear on L.P. configuration

COMPACT disc DIGITAL AUDIO

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CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

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BLUE NOTE® BLOWIN' THE BLUES AWAY HORACE SILVER QUINTET & TRIO CDP 7 46526 2

CDP 7 46526 2 HORACE SILVER QUINTET & TRIO BLOWIN' THE BLUES AWAY BLUE NOTE®

THE RUDY VAN GELDER EDITION

Smith and Thomas ... in February 1956 at Small's Paradise, New York City ...

0946 3 92767 2 5

SONNY SIMMONS

FURTHERMORE TO THE ESP JAZZ CATALOGUE:

We plan to release Billie Holliday broadcast recordings 1949-52 (apr. 3 CDs) as well as Bud Powell broadcast recordings (apr. 3 CDs) and Charlie Parker broadcast recordings 1949-52 (apr. 3 CDs). See further details at your local record store.

ESP DISK

ESP 1030-2

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ESP DISK

marketed and distributed by: **ZYX-Music** GmbH

COMPACT disc DIGITAL AUDIO

GEMA

LC 0546

ESP 1030-2

Staying On The Watch

SONNY SIMMONS

1. Metamorphosis (11:30) — **2. A Distant Voice** (7:16) — **3. City Of David** (14:57) — **4. Interplanetary Travelers** (9:18)

MADE IN GERMANY

SONNY SIMMONS Staying On The Watch ESP 1030-2

Staying On The Watch

SONNY SIMMONS

Best. Nr.
ESP 1030-2

Teddy Smith — bass
Marvin Pattillo — percussion
Sonny Simmons — alto sax
John Hicks — piano
Barbara Donald — trumpet

1. Metamorphosis 11:30
2. A Distant Voice 7:16
3. City Of David 14:57
4. Interplanetary Travelers 9:18

all compositions by Sonny Simmons

© SYNDICORE (BMI) SYNDICORE is a division of ESP-DISK', Ltd.
Recorded on August 30, 1966
engineer — Richard L. Alderson
cover photo — Sandra Stollman
art director — Jay Dillon

THE ARTISTS ALONE DECIDE WHAT YOU WILL HEAR ON THEIR ESP-DISK

Published by: Syndicore (BMI) / B. Mikulski Publ.

ESP DISK

Made in Germany

LC 0546

PC 12

COMPACT disc DIGITAL AUDIO

ZYX MUSIC

ZYX-MUSIC GMBH

SONNY SIMMONS Staying On The Watch ESP 1030-2

CDP 7 46509 2
DIDX 1120

SPEAK NO EVIL

WAYNE SHORTER

FREDDIE HUBBARD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano; RON CARTER, bass; ELVIN JONES, drums.

1 **WITCH HUNT**
(Wayne Shorter) 8:07

2 **FEE-FI-FO-FUM**
(Wayne Shorter) 5:50

3 **DANCE CADAVEROUS**
(Wayne Shorter) 6:42

4 **SPEAK NO EVIL**
(Wayne Shorter) 8:21

5 **INFANT EYES**
(Wayne Shorter) 6:51

6 **WILD FLOWER**
(Wayne Shorter) 6:00

Produced by ALFRED LION
Cover Photo and Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on December 24, 1964
Digital Transfer by RON McMASTER

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE.
CDP 7 46509 2
DIDX 1120

SPEAK NO EVIL

WAYNE SHORTER

FREDDIE HUBBARD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano;
RON CARTER, bass; ELVIN JONES, drums.

1 **WITCH HUNT**
(Wayne Shorter) 8:07

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Recording by RUDY VAN GELDER
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COMPACT disc DIGITAL AUDIO

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BLUE NOTE® SPEAK NO EVIL WAYNE SHORTER CDP 7 46509 2
CDP 7 46509 2 WAYNE SHORTER SPEAK NO EVIL BLUE NOTE®

WAYNE SHORTER

THE SOOTHSAYER

Produced by Alfred Lion

Originally recorded on March 4, 1965 at the Van Gelder studio, Englewood Cliffs, New Jersey

Remastered in 2007 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover design by Toshikazu Tanaka
Liner photographs by Francis Wolff © Mosaic Images

Tracks 1–6 originally issued in 1979 as Blue Note LT 988
Track 7 originally issued in 1990 on the first CD of this album

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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50999 5 14373 2 9

WAYNE SHORTER

ADAM'S APPLE

Produced by Francis Wolff

Recorded on February 2 (#1) and February 24 (all others), 1966 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
© Mosaic Images

Creative direction by Gordon H. Jee

Art direction and design by Michael Boland,
The Boland Design Company, NYC

Originally issued as BLP 4232 and BST 84232

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7243 5 80912 2 9

GRD-123

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Distributed in the USA by Uni Distribution Corporation.

SHIRLEY SCOTT
Queen of The Organ
Original session produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT
disc
DIGITAL AUDIO
DIGITALLY MASTERED
GRD-123
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
1. JUST IN TIME
2. SQUEEZE ME (BUT DON'T TEASE ME)
3. MEAN, ANGRY, NASTY AND LOWDOWN
4. CAN'T BUY ME LOVE 5. LIKE BLUE
6. CUTE 7. RAPID SHAVE
8. THAT'S FOR ME 9. THE THEME
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Impulse Trademark Reg. U.S. Pat. Tm. Off. by MCA Records Inc.
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COMPACT disc DIGITAL AUDIO

SHIRLEY SCOTT
QUEEN OF THE ORGAN

1. **Just In Time** (Comden, Green, Styne) 7:30
2. **Squeeze Me (But Don't Tease Me)** (Ellington, Gaines) 10:01
3. **Mean, Angry, Nasty And Lowdown*** (Scott) 9:25
4. **Can't Buy Me Love*** (Lennon, McCartney) 9:11
5. **Like Blue*** (Scott) 8:50
6. **Cute*** (Hefti) 8:10
7. **Rapid Shave** (Burns) 8:13
8. **That's For Me** (Rodgers, Hammerstein) 7:45
9. **The Theme** (Davis) 1:14

*** Not released on original LP**

Original session produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Featuring: **Shirley Scott** – organ,
Stanley Turrentine – tenor saxophone, **Bob Cranshaw** – bass,
Otis "Candy" Finch – drums

impulse!

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Distributed in the USA by Uni Distribution Corporation.

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

impulse! SHIRLEY SCOTT QUEEN OF THE ORGAN GRD-123

HORACE SILVER · SILVER 'N VOICES

ホレス・シルヴァー／シルヴァー・ン・ヴォイシズ

1. **Out Of The Night (Came You)** 5:53
   アウト・オブ・ザ・ナイト
2. **Togetherness** 5:48
   トゥゲザーネス
3. **I Will Always Love You** 3:39
   アイ・ウィル・オールウェイズ・ラヴ・ユー
4. **Mood For Maude** 5:30
   ムード・フォー・モード
5. **Incentive** 5:21
   インセンティヴ
6. **New York Lament** 4:39
   ニューヨーク・ラメント
7. **All In Time** 6:07
   オール・イン・タイム
8. **Freeing My Mind** 4:29
   フリーイング・マイ・マインド

All compositions by Horace Silver

トム・ハレル(tp,flh)
ボブ・バーグ(ts)
ホレス・シルヴァー(p,arr)
ロン・カーター(b)
アル・フォスター(ds) 他
1976年9月～10月録音

Tom Harrell(tp,flh)
Bob Berg(ts)
Horace Silver(p,arr)
Ron Carter(b)
Al Foster(ds)
②④⑥⑦
Recorded on September 24,1976
①③⑤⑧
Recorded on October 1,1976
Monica Mancini, Avery Sommers,
Joyce Copeland, Richard Page,
Dale Verdugo(vo)
Alan Copeland(vo,dir)
Overdubbed on October 19&22,1976

EMI Music Japan Inc. MADE IN JAPAN TOCJ-50547

SONNY STITT
BOOKER ERVIN
DON PATTERSON

SOUL PEOPLE

1. **SOUL PEOPLE** *9:57*
(Sonny Stitt) Prestige Music-BMI

2. **SONNY'S BOOK** *8:55*
(Stitt) Prestige-BMI

3. **C-JAM BLUES** *9:58*
(Duke Ellington) EMI Robbins Catalog-ASCAP

4. **MEDLEY** *11:13*
I CAN'T GET STARTED
(Duke-Gershwin) Chappell & Co.-ASCAP
THE MASQUERADE IS OVER
(Wrubel-Magidson) Magidson Music/
Music Sales-ASCAP

5. **FLYIN' HOME** *10:11*
(Goodman-Hampton-Robin) Jewel Music-ASCAP/
Regent Music-BMI

6. **TUNE-UP** *4:24*
(Miles Davis) Prestige-BMI

7. **THERE WILL NEVER BE ANOTHER YOU**
(previously unissued) *7:52*
(Gordon-Warren) Morley Music-ASCAP

On selections #1-5:
SONNY STITT—*tenor and alto saxophones*
BOOKER ERVIN—*tenor saxophone*
DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded August 25, 1964.

#6:
SONNY STITT—*tenor saxophone*
GRANT GREEN—*guitar*
DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded September 15, 1969.

#7:
DON PATTERSON—*organ*
VINNIE CORRAO—*guitar*
BILLY JAMES—*drums*
Recorded August 5, 1966.

Supervision by **OZZIE CADENA** *(#1-5),* **BOB PORTER** *(#6), and* **CAL LAMPLEY** *(#7).*

All selections recorded in Englewood Cliffs, NJ.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Selections #1-4 originally released as Soul People *(Prestige 7372); #5-6 on* Tune Up! *(Prestige 7852).*

Art direction, design—Phil Carroll
Photography—© 1993, Burt Goldblatt

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SONNY STITT
BOOKER ERVIN
DON PATTERSON
SOUL PEOPLE
COMPACT
disc
DIGITAL AUDIO
Prestige
PRCD-24127-2
℗1993, FANTASY, INC.
ALL RIGHTS RESERVED
AAD
DIDX 015848
1. SOUL PEOPLE 2. SONNY'S BOOK 3. C-JAM BLUES
4. MEDLEY: (I CAN'T GET STARTED/THE MASQUERADE IS OVER)
5. FLYIN' HOME 6. TUNE-UP
7. THERE WILL NEVER BE ANOTHER YOU

1. **SOUL PEOPLE** *9:57*
2. **SONNY'S BOOK** *8:55*
3. **C-JAM BLUES** *9:58*
4. **MEDLEY** *11:13*
   (I CAN'T GET STARTED/ THE MASQUERADE IS OVER)
5. **FLYIN' HOME** *10:11*
6. **TUNE-UP** *4:24*
7. **THERE WILL NEVER BE ANOTHER YOU** *7:52*
   (previously unissued)

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DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded August 25, 1964.

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SONNY STITT—*tenor saxophone*
GRANT GREEN—*guitar*
DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded September 15, 1969.

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DON PATTERSON—*organ*
VINNIE CORRAO—*guitar*
BILLY JAMES—*drums*
Recorded August 5, 1966.

Supervision by **OZZIE CADENA** *(#1-5),* **BOB PORTER** *(#6), and* **CAL LAMPLEY** *(#7).*

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie (Fantasy Studios, Berkeley)

According to prevailing modern jazz wisdom, when one locked horns with altoist-tenor player Sonny Stitt (1924-1982), one had to be armed to the teeth with licks. Booker Ervin (1930-1970), whose tenor saxophone cry was among the most urgent sounds of the post-to-free-bop era, was, solely on the basis of that sound, more than equal to the task of jamming with Stitt. Backed expertly by organist Don Patterson (1936-1988), who had worked extensively with Stitt, Soul People *(which also includes a previously unreleased Patterson feature, the mellow bossa reading of "There Will Never Be Another You") is a consistently rewarding set.*

Selections #1-4 originally released as Soul People *(Prestige 7372); #5-6 on* Tune Up! *(Prestige 7852).*

Art direction, design—Phil Carroll
Photography—© 1993, Burt Goldblatt

TOTAL TIME 63:00
Total time has been rounded off to the nearest minute.

AAD

COMPACT disc DIGITAL AUDIO

Prestige

STEREO

0 25218 - 5127 - 2

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SONNY STITT/BOOKER ERVIN/DON PATTERSON SOUL PEOPLE

SONNY STITT/BOOKER ERVIN/DON PATTERSON SOUL PEOPLE

LEGENDS OF

ACID JAZZ

Prestige®

Sonny Stitt

PRCD-24169-2

1. Turn It On
(LEON SPENCER) PRESTIGE MUSIC-BMI 11:08

2. Bar-B-Que Man
(SPENCER) PRESTIGE-BMI 7:50

3. Miss Riverside
(SPENCER) PRESTIGE-BMI 9:20

4. Cry Me a River
(ARTHUR HAMILTON) CHAPPELL & CO.-ASCAP 3:50

5. There Are Such Things
(ADAMS-BAER-MEYER) DORSEY BROS. MUSIC-ASCAP 3:56

6. Goin' to D.C.
(SPENCER) MIAN MUSIC/TRU SOUND-MUSIC-ASCAP 7:20

7. Aires
(PATTERSON-STITT) PRESTIGE-BMI 5:30

8. Black Vibrations
(SPENCER) MIAN/TRU-SOUND-ASCAP 6:38

9. Calling Card
(SONNY STITT) PRESTIGE-BMI 6:22

10. Where Is Love?
(LIONEL BART) TRO-HOLLIS MUSIC-BMI 2:20

11. Them Funky Changes
(SPENCER) MIAN/TRU-SOUND-ASCAP 7:50

SONNY STITT—TENOR SAXOPHONE (WITH GIBSON MAESTRO ATTACHMENT ON #1-5); ALTO SAXOPHONE (#6 AND 10)
VIRGIL JONES—TRUMPET (EXCEPT ON #4 AND 5)
LEON SPENCER, DON PATTERSON (#7-9)—ORGAN
MELVIN SPARKS—GUITAR
IDRIS MUHAMMAD—DRUMS

LEGENDS OF
Prestige
COMPACT
disc
DIGITAL AUDIO
PRCD-24169-2
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DIDX 040953
Sonny Stitt

Edward "Sonny" Stitt (1924-82) was one of the most formidable saxophonists of his generation—and one of the most frequently recorded. The Boston-born alto and tenor master appeared in many different musical contexts, but these two long-unavailable albums from 1971 are perhaps the most unusual in his extensive discography. They're back-to-the-blues affairs in which Stitt's frequently double-timed, always urgent bebop lines rip with blistering authority over the riveting funk of organist Leon Spencer, guitarist Melvin Sparks, and drummer Idris Muhammad. These are Sonny Stitt's essential acid-jazz recordings.

1. Turn It On 11:08
2. Bar-B-Que Man 7:50
3. Miss Riverside 9:20
4. Cry Me a River 3:50
5. There Are Such Things 3:56
6. Goin' to D.C. 7:20
7. Aires 5:30
8. Black Vibrations 6:38
9. Calling Card 6:22
10. Where Is Love? 2:20
11. Them Funky Changes 7:50

SONNY STITT—TENOR SAXOPHONE (WITH GIBSON MAESTRO ATTACHMENT ON #1-5); ALTO SAXOPHONE (#6 AND 10)
VIRGIL JONES—TRUMPET (EXCEPT ON #4 AND 5)
LEON SPENCER, DON PATTERSON (#7-9)—ORGAN
MELVIN SPARKS—GUITAR
IDRIS MUHAMMAD—DRUMS

SUPERVISION—BOB PORTER

RECORDED IN ENGLEWOOD CLIFFS, NJ; JANUARY 4, 1971 (#1-5) AND JULY 9, 1971 (OTHER SELECTIONS).

RECORDING ENGINEER—RUDY VAN GELDER

REMASTERING, 1996—PHIL DE LANCIE (FANTASY STUDIOS, BERKELEY)

#1-5 ORIGINALLY RELEASED AS *TURN IT ON!* (PRESTIGE 10012); #6-11 AS *BLACK VIBRATIONS* (PRESTIGE 10032).

TOTAL TIME 73:05

LEGENDS OF ACID JAZZ • SONNY STITT

PRESTIGE PRCD-24169-2

LEGENDS OF ACID JAZZ • SONNY STITT

PRESTIGE PRCD-24169-2

Prestige®

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COMPACT disc DIGITAL AUDIO

STEREO AAD

0 25218-5169-2 1

JAZZ ADVANCE
BLUE NOTE

CDP 7 84462 2

CECIL TAYLOR

JAZZ ADVANCE

CECIL TAYLOR, piano;
STEVE LACY, soprano saxophone *(on #2 & 4 only)*;
BUELL NEIDLINGER, bass *(except on #5)*;
DENNIS CHARLES, drums *(except on #5)*

1. BEMSHA SWING
(Monk-Best) (7:23)

2. CHARGE 'EM BLUES
(Cecil Taylor) (11:02)

3. AZURE
(Duke Ellington) (7:26)

4. SONG
(Cecil Taylor) (5:16)

5. YOU'D BE SO NICE TO COME HOME TO
(Cole Porter) (9:14)

6. RICK KICK SHAW
(Cecil Taylor) (6:03)

7. SWEET AND LOVELY
(Arnheim-Tobias-Lamare) (6:35)

Produced by Tom Wilson for
Transition Records
Reissue produced by Michael Cuscuna
Recorded in Boston in September of 1956
Digital transfers by Malcolm Addey

CECIL TAYLOR

JAZZ ADVANCE

BLUE NOTE

CDP 7 84462 2

1 BEMSHA SWING
2 CHARGE 'EM BLUES
3 AZURE
4 SONG
5 YOU D BE SO NICE TO COME HOME TO
6 RICK KICK SHAW
7 SWEET AND LOVELY

Produced By Tom Wilson For Transition Records.
Reissue Produced By Michael Cuscuna

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COMPACT disc DIGITAL AUDIO

CECIL TAYLOR

JAZZ ADVANCE

CECIL TAYLOR, piano;
STEVE LACY, soprano saxophone *(on #2 & 4 only)*;
BUELL NEIDLINGER, bass *(except on #5)*;
DENNIS CHARLES, drums *(except on #5)*.

1. **BEMSHA SWING**
   (Monk-Best) (7:23)
2. **CHARGE 'EM BLUES**
   (Cecil Taylor) (11:02)
3. **AZURE**
   (Duke Ellington) (7:26)
4. **SONG**
   (Cecil Taylor) (5:16)
5. **YOU'D BE SO NICE TO COME HOME TO**
   (Cole Porter) (9:14)
6. **RICK KICK SHAW**
   (Cecil Taylor) (6:03)
7. **SWEET AND LOVELY**
   (Arnheim-Tobias-Lamare) (6:35)

Produced by Tom Wilson for
Transition Records
Reissue produced by Michael Cuscuna
Recorded in Boston in September of 1956
Digital transfers by Malcolm Addey

COMPACT disc DIGITAL AUDIO

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BLUE NOTE
CECIL TAYLOR JAZZ ADVANCE
CDP 7 84462 2

CECIL TAYLOR

PORT OF CALL

OSA LC 05057

STEREO AAD

220370-203

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1. AIR 8:40 · 2. THIS NEARLY WAS MINE 10:50
3. PORT OF CALL 4:20 · 4. E. B. 9:57
5. LAZY AFTERNOON 14:50 · 6. CINDY'S MAIN MOOD 5:11
7. THINGS AIN'T WHAT THEY USED TO BE 10:05

TOTAL TIME: 63:58

CECIL TAYLOR

PORT OF CALL

1.	AIR (TAYLOR)	11:40
2.	THIS NEARLY WAS MINE (HAMMERSTEIN II - RODGERS)	10:30
3.	PORT OF CALL (TAYLOR)	4:20
4.	E. B. (TAYLOR)	9:57
5.	LAZY AFTERNOON (LATOUCHE - MOROSS)	14:30
6.	CINDY'S MAIN MOOD (NEIDLINGER)	5:11
7.	THINGS AIN'T WHAT THEY USED TO BE (ELLINGTON)	10:05

TOTAL TIME: 63:58

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CECIL TAYLOR - PORT OF CALL
220370 203

Los Ritmos Calientes

Cal Tjader

1. CUBANO CHANT 6:17
(Ray Bryant) Second Floor Music-BMI

2. GOZA 1:53
(Eddie Cano) Mills Music-ASCAP

3. PANCHERO MAMBERO 2:22
(Rivera-Cano) Mills-ASCAP

4. ALEGRES TIMBALES 1:09
(Tempest Storm) Cireco-BMI

5. MAMBO MODERNO 3:25
(Richard Wyands) Cireco-BMI

6. AFRO COROLOMBO 1:25
(Cal Tjader) Bandy Music-BMI

7. RITMO CALIENTE 2:05
(Cano) Mills-ASCAP

8. LAMENTO DE HODI 3:00
(Jerome Richardson) Silhouette-ASCAP

9. MAMBO INN 2:46
(Sampson-Woodlen-Bauza) APRS-BMI

10. BUHUTO (NANIGO 6/8) 1:35
(Al McKibbon) Cireco-BMI

11. ALEGRES CONGAS 1:00
(W. Frumkin) Cireco-BMI

12. MUEVE LA CINTURA 2:30
(Tjader) Bandy-BMI

13. BERNIE'S TUNE 2:35
(Miller-Stoller-Leiber) Atlantic Music-BMI

14. PERDIDO 7:01
(Tizol-Lengsfelder-Drake) Tempo-ASCAP

15. ARMANDO'S HIDEAWAY 2:32
(Armando Peraza) Delta R & E-ASCAP

16. CUCO ON TIMBALES 1:40
(Tjader) Bandy-BMI

17. TUMBAO 3:10
(Tjader) Champion Music-BMI

18. RITMO RUMBA :53
(Peraza) Delta-ASCAP

19. BIG NOISE FROM WINNETKA 4:15
(Bauduc-Crosby-Rodin-Haggart) Warner Bros. Music-ASCAP

20. POINCIANA CHA CHA 3:38
(Simon-Bernier) Chappell & Co.-ASCAP

21. MONGORAMA 6:20
(Mongo Santamaria) Delta-ASCAP

22. RITMO AFRICANO 1:37
(Peraza) Delta-ASCAP

23. PERFIDIA CHA CHA 8:12
(Alberto Dominguez) Peer Intl.-BMI

CAL TJADER—vibes and timbales

Digital remastering, 1992—PHIL DE LANCIE (Fantasy Studios, Berkeley)

Selections #1-13 originally released as *Ritmo Caliente* (Fantasy 3216); #14-23 as *Mas Ritmo Caliente* (Fantasy 3262).

Fantasy®

FCD-24712-2

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CAL TJADER
LOS RITMOS CALIENTES

1. CUBANO CHANT 6:17
2. GOZA 1:53
3. PANCHERO MAMBERO 2:22
4. ALEGRES TIMBALES 1:09
5. MAMBO MODERNO 3:25
6. AFRO COROLOMBO 1:25
7. RITMO CALIENTE 2:05
8. LAMENTO DE HODI 3:00
9. MAMBO INN 2:46
10. BUHUTO (NANIGO 6/8) 1:35
11. ALEGRES CONGAS 1:00

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DIDX 014197

AAD

COMPACT disc DIGITAL AUDIO

12. MUEVE LA CINTURA 2:30
13. BERNIE'S TUNE 2:35
14. PERDIDO 7:01
15. ARMANDO'S HIDEAWAY 2:32
16. CUCO ON TIMBALES 1:40
17. TUMBAO 3:10
18. RITMO RUMBA :53
19. BIG NOISE FROM WINNETKA 4:15
20. POINCIANA CHA CHA 3:38
21. MONGORAMA 6:20
22. RITMO AFRICANO 1:37
23. PERFIDIA CHA CHA 8:12

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CUBANO CHANT 5:17 2. GOZA

PANCHERO MAMBERO

ALEGRES TIMBALES MAMBO MODERNO

AFRO COROLOMBO RITMO CALIENTE

8. LAMENTO DE HODI 3:00 9. MAMBO INN 2:40

BUHUTO (NANIGO 6/8) ALEGRES CONGAS

MUEVE LA CINTURA BERNIE'S TUNE PERDIDO

ARMANDO'S HIDEAWAY CUCO ON TIMBALES

17. TUMBAO 3:10 18. RITMO RUMBA 3:

BIG NOISE FROM WINNETKA POINCIANA CHA CHA

MONGORAMA 6:20 22. RITMO AFRICANO

PERFIDIA CHA CHA

CAL TJADER

with WILLIE BOBO, EDDIE CANO, MANUEL DURAN, VINCE GUARALDI, LUIS KANT, AL McKIBBON, ARMANDO PERAZA, JEROME RICHARDSON, BOBBY RODRIGUEZ, ARMANDO "CUCO" SANCHEZ, GERALD SANFINO, RAMON "MONGO" SANTAMARIA, JOSE "CHOMBO" SILVA, AL TORRES, EUGENE WRIGHT, RICHARD WYANDS, BAYARDO VELARDE

TOTAL TIME 73:00

COMPACT disc DIGITAL AUDIO Fantasy

AAD

STEREO (#1-13 are mono)

0 25218 - 2412 - 2

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LOS RITMOS CALIENTES

CAL TJADER

FANTASY FCD-24712-2

LOS RITMOS CALIENTES

CAL TJADER

FANTASY FCD-24712-2

Cal Tjader
plays
HAROLD ARLEN &
WEST SIDE STORY

1 **BETWEEN THE DEVIL AND THE DEEP BLUE SEA**
(ARLEN-KOEHLER) FRED AHLERT/S.A. MUSIC-ASCAP 3:03

2 **ILL WIND (YOU'RE BLOWING ME NO GOOD)**
(ARLEN-KOEHLER) FRED AHLERT/S.A.-ASCAP 4:22

3 **WHEN THE SUN COMES OUT**
(ARLEN-KOEHLER) FRED AHLERT/S.A.-ASCAP 2:39

4 **HAPPINESS IS A THING CALLED JOE**
(ARLEN-HARBURG) EMI FEIST CAT.-ASCAP 3:22

5 **I GOTTA RIGHT TO SING THE BLUES**
(ARLEN-KOEHLER) WARNER BROS. MUSIC/ S.A.-ASCAP 3:40

6 **COME RAIN OR COME SHINE**
(ARLEN-MERCER) CHAPPELL & CO.-ASCAP 3:49

7 **OVER THE RAINBOW**
(ARLEN-HARBURG) EMI FEIST-ASCAP 3:48

8 **OUT OF THIS WORLD**
(ARLEN-MERCER) EDWIN H. MORRIS & CO.-ASCAP 2:50

9 **LAST NIGHT WHEN WE WERE YOUNG**
(ARLEN-HARBURG) S.A./NEXT DECADE ENTERTAINMENT-ASCAP 3:06

10 **THE MAN THAT GOT AWAY**
(ARLEN-GERSHWIN) HARWIN MUSIC/ WB MUSIC-ASCAP 3:58

11 **BLUES IN THE NIGHT**
(ARLEN-MERCER) WB MUSIC-ASCAP 3:25

12 **PROLOGUE/THE JET SONG**
7:42

13 **SOMETHING'S COMING**
2:43

14 **MARIA INTERLUDE**
1:28

15 **MARIA**
2:48

16 **TONIGHT**
2:08

17 **AMERICA**
3:59

18 **COOL**
3:51

19 **ONE HAND, ONE HEART**
1:50

20 **I FEEL PRETTY/ SOMEWHERE**
6:39

#12-20 COMPOSED BY LEONARD BERNSTEIN AND STEPHEN SONDHEIM (CHAPPELL & CO./ UNIVERSAL-POLYGRAM INT'L PUBL.-ASCAP).

Fantasy

http://www.fantasyjazz.com

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plays
HAROLD ARLEN &
WEST SIDE STORY
Fantasy
DISC
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FCD-24775-2 DIDX-078981

1 BETWEEN THE DEVIL AND THE DEEP BLUE SEA 3:03 2 ILL WIND (YOU'RE BLOWING ME NO GOOD) 4:22 3 WHEN THE SUN COMES OUT 2:39 4 HAPPINESS IS A THING CALLED JOE 3:22 5 I GOTTA RIGHT TO SING THE BLUES 3:40 6 COME RAIN OR COME SHINE 3:49 7 OVER THE RAINBOW 3:48 8 OUT OF THIS WORLD 2:50 9 LAST NIGHT WHEN WE WERE YOUNG 3:06 10 THE MAN THAT GOT AWAY 3:58 11 BLUES IN THE NIGHT 3:25 12 PROLOGUE/THE JET SONG 7:42 13 SOMETHING'S COMING 2:43 14 MARIA INTERLUDE 1:28 15 MARIA 2:48 16 TONIGHT 2:08 17 AMERICA 3:59 18 COOL 3:51 19 ONE HAND, ONE HEART 1:50 20 I FEEL PRETTY/SOMEWHERE 6:39

Cal Tjader—vibes *with*
Willie Bobo, Red Callender, Clare Fischer, Lonnie Hewitt, Shelly Manne, Al McKibbon, Red Mitchell, Buddy Motsinger, Mongo Santamaria, and others
Orchestra arranged and conducted by Clare Fischer (#7-20)

Recorded June 1 and 2 (#1-11) and October 18, 1960 (#12-20).
#1-11 originally released as *Cal Tjader Plays Harold Arlen* (Fantasy 8072); #12-20 as *West Side Story* (Fantasy 8379).
Remastering, 2002—Joe Tarantino (Fantasy Studios, Berkeley)
Total Time 72:34 STEREO/AAD

Before the vibist Cal Tjader established himself in the early to mid-1960s as the leading Anglo proponent of Latin jazz, he was an engaging straightahead soloist. This disc finds Tjader (1925-1982) focusing on two of America's greatest composers, Harold Arlen (1905-1986) and Leonard Bernstein (1918-1990), both of whom were to varying degrees influenced by the rhythms and harmonies of jazz (and, in the case of Bernstein's score for *West Side Story*, Latin sounds). Aside from the leader, the common thread between the two LPs joined herein is the eloquent work of arranger Clare Fischer, whose services were enlisted for the last five selections of the Arlen collection, wherein the Tjader quartet is augmented by a string section, and for all of the *West Side Story* set. For the Oscar-winning Bernstein songs, Tjader had at his disposal a 26-piece orchestra, including 13 strings and three French horns. Rather than mere "jazz impressions" of two unquestioned geniuses of American music, *Cal Tjader Plays Harold Arlen & West Side Story* provides a superior example of how a gifted arranger at once honors a series of brilliant compositions while framing the soloist in consistently fresh ways.

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0 25218-2475-2 8

FANTASY FCD-24775-2 CAL TJADER PLAYS HAROLD ARLEN & WEST SIDE STORY

SHOUTIN', SWINGIN' AND MAKIN' LOVE

SHOUTIN' SWINGIN' & MAKIN' LOVE

RARE VINTAGE RECORDINGS, 1951 - 1964 FEATURING

JIMMY WITHERSPOON

Everything But You — Goin' Down Slow
I Can Make Love To You

JIMMY RUSHING

Clothespin Blues — Wigglin' Blues
Lonesome Daddy Blues

AL HIBBLER

It Don't Mean A Thing
Little Brown Book
Fat & Forty

AND PREVIOUSLY UNISSUED SIDES – THE VERY LAST BY

WYNONIE "MR. BLUES" HARRIS

The Comeback
Buzzard Luck
Conjured
ARRANGER:
Johnny Pate

AND ALSO FEATURING

JAY McSHANN ★ HAROLD ASHBY ★ RAY NANCE
OSCAR PETTIFORD ★ BILLY STRAYHORN
BEN WEBSTER ★ FRANK "FLOOR SHOW" CULLEY

THE CHESS MASTERS

CHD-9327

SHOUTIN' SWINGIN' AND MAKIN' LOVE

SHOUTIN' SWINGIN' AND MAKIN' LOVE

1. JIMMY'S BLUES – *TAB SMITH* (2:58) ASCAP
2. LONESOME DADDY BLUES – *JIMMY RUSHING* (2:43) BMI
3. CLOTHESPIN BLUES – *JIMMY RUSHING* (3:03) BMI
4. WIGGLIN' BLUES – *JIMMY RUSHING* (2:09) BMI
5. GOING DOWN SLOW – *JIMMY WITHERSPOON* (3:14) BMI
6. I CAN MAKE IT WITH YOU (AKA "I CAN MAKE LOVE") – *JIMMY WITHERSPOON* (2:10) BMI
7. EVERYTHING BUT YOU – *JIMMY WITHERSPOON* (4:02) BMI

CHESS™

A A D

COMPACT disc DIGITAL AUDIO

DIDX 009644
CHD-9327

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MCA

8. THE COMEBACK – *WYNONIE HARRIS* (2:52) BMI
9. BUZZARD LUCK – *WYNONIE HARRIS* (2:40) BMI
10. CONJURED – *WYNONIE HARRIS* (2:49) BMI
11. IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING – *AL HIBBLER* (3:00) ASCAP
12. MY LITTLE BROWN BOOK – *AL HIBBLER* (2:57) ASCAP
13. FAT AND FORTY – *AL HIBBLER* (3:07) ASCAP
14. JIMMY'S BLUES (Alternate Take) – *TAB SMITH* (2:59) ASCAP

MCA
SHOUTIN' SWINGIN' AND MAKIN' LOVE
CHD-9327

1. **TAB SMITH** - Jimmy's Blues 2:58
2. **JIMMY RUSHING** - Lonesome Daddy Blues 2:43
3. **JIMMY RUSHING** - Clothespin Blues 3:03
4. **JIMMY RUSHING** - Wigglin' Blues 2:09
5. **JIMMY WITHERSPOON** - Going Down Slow 3:14
6. **JIMMY WITHERSPOON** - I Can Make It With You (a/k/a I Can Make Love) 2:10
7. **JIMMY WITHERSPOON** - Everything But You 4:02
8. **WYNONIE HARRIS** - The Comeback 2:52
9. **WYNONIE HARRIS** - Buzzard Luck 2:40
10. **WYNONIE HARRIS** - Conjured 2:49
11. **AL HIBBLER** - It Don't Mean A Thing (If It Ain't Got That Swing) 3:00
12. **AL HIBBLER** - My Little Brown Book 2:57
13. **AL HIBBLER** - Fat and Forty 3:07
14. **TAB SMITH** - Jimmy's Blues (Alternate Take) 2:59

Originally released February, 1971, as Chess Album CHV-412

This compact disc contains programs transferred from analog tape and therefore may contain some tape hiss and other anomalies that exist with analog recordings.

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A A D

2 CDs (complete) blue note 1585/6

groovin' at smalls' paradise

JIMMY SMITH

JIMMY SMITH

GROOVIN' AT SMALLS' PARADISE

BLUE NOTE

Produced by Alfred Lion; Recorded on November 15, 1957 at Smalls' Paradise, New York City; Originally recorded and remastered in 1999 by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images; Disc I, #3, 4 and Disc II, #5, 6 originally issued on BLP 1585, Disc I, #1 and Disc II, #1,2,4,7 originally issued on BLP 1586; All other tunes previously unissued; Creative Director for RVG Series: Gordon H Jee; Design for RVG Series: Michael Boland for Watts Design

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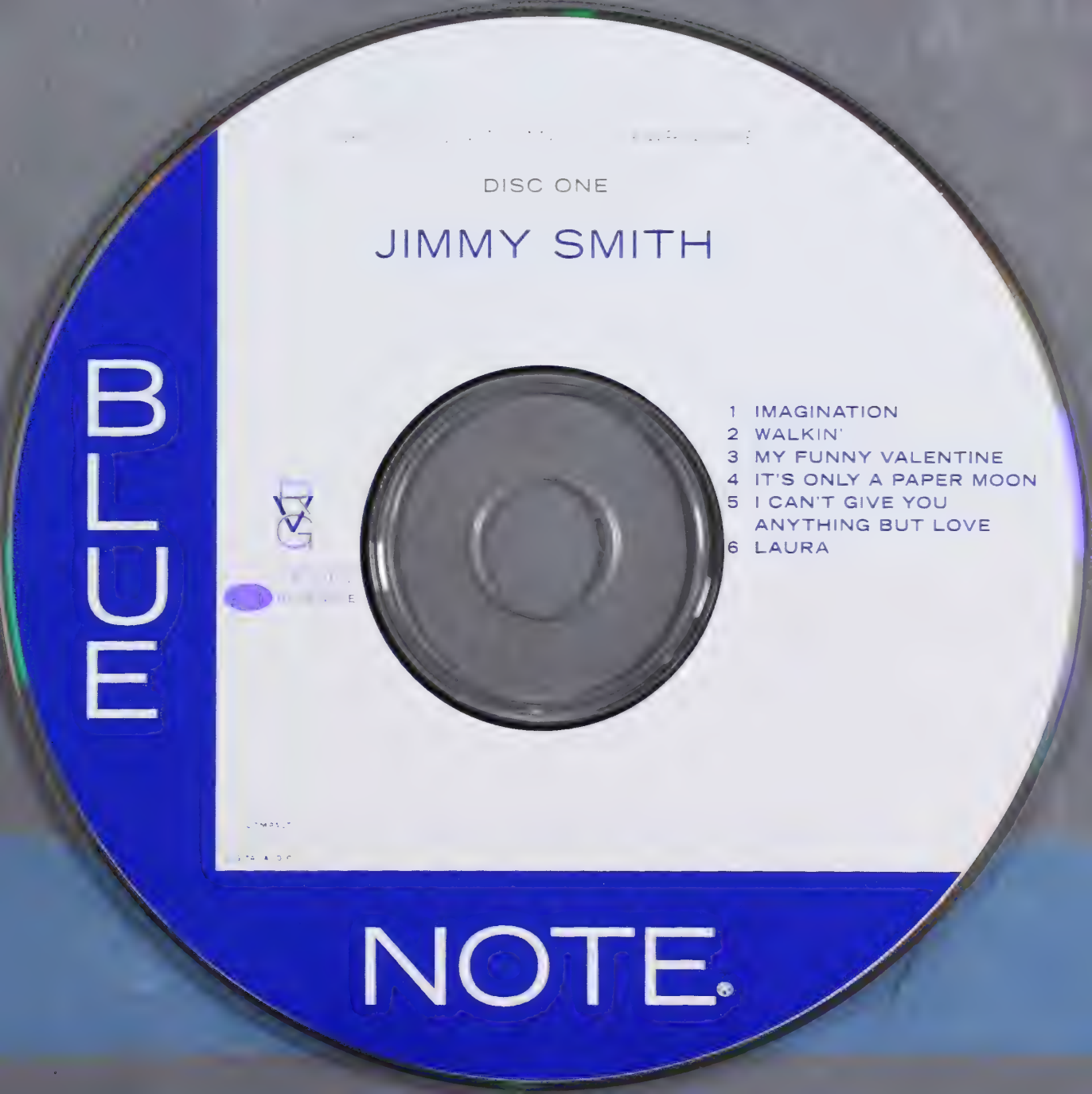
DISC ONE
JIMMY SMITH
1 IMAGINATION
2 WALKIN'
3 MY FUNNY VALENTINE
4 IT'S ONLY A PAPER MOON
5 I CAN'T GIVE YOU ANYTHING BUT LOVE
6 LAURA
BLUE NOTE

DISC TWO

JIMMY SMITH

1 INDIANA
2 BODY AND SOUL
3 THE CHAMP
4 LOVER MAN
5 SLIGHTLY MONKISH
6 AFTER HOURS
7 JUST FRIENDS

BLUE NOTE

COMPACT disc DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION
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CTI 4 1977

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

2 CDs

7 2434-99777-2 3

GROOVIN' AT SMALLS' PARADISE

JIMMY SMITH

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums

DISC ONE

1 **IMAGINATION 7:52**
(J. BURKE-J. VAN HEUSEN)
2 **WALKIN' 11:38**
(RICHARD CARPENTER)
3 **MY FUNNY VALENTINE 11:02**
(R. RODGERS-L. HART)
4 **IT'S ONLY A PAPER MOON 10:24**
(ARLEN-ROSE-HARBURG)
5 **I CAN'T GIVE YOU ANYTHING BUT LOVE 6:58**
(J. McHUGH-D. FIELDS)
6. **LAURA 10:26**
(D. RAKSIN-J. MERCER)

DISC TWO

1 **INDIANA 15:40**
(J. HANELY-B. MacDONALD)
2 **BODY AND SOUL 10:03**
(GREEN-HEYMAN-SOUR-EYTON)
3 **THE CHAMP 13:47**
(DIZZY GILLESPIE)
4 **LOVER MAN 7:28**
(RAMIREZ-DAVIS-SHERMAN)
5 **SLIGHTLY MONKISH 6:59**
(JIMMY SMITH)
6. **AFTER HOURS 10:58**
(AVERY PARRISH)
7. **JUST FRIENDS 6:27**
(J. KLENNER-S. LEWIS)

Produced by Alfred Lion; Recorded on November 15, 1957 at Small's Paradise, New York City; Originally recorded and remastered in 1999 by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images; Disc 1, #3, 6 and Disc II, #5, 6 originally issued on BLP 1585, Disc I, #1 and Disc II, #1,2,4,7 originally issued on BLP 1586; All other tracks previously unissued.

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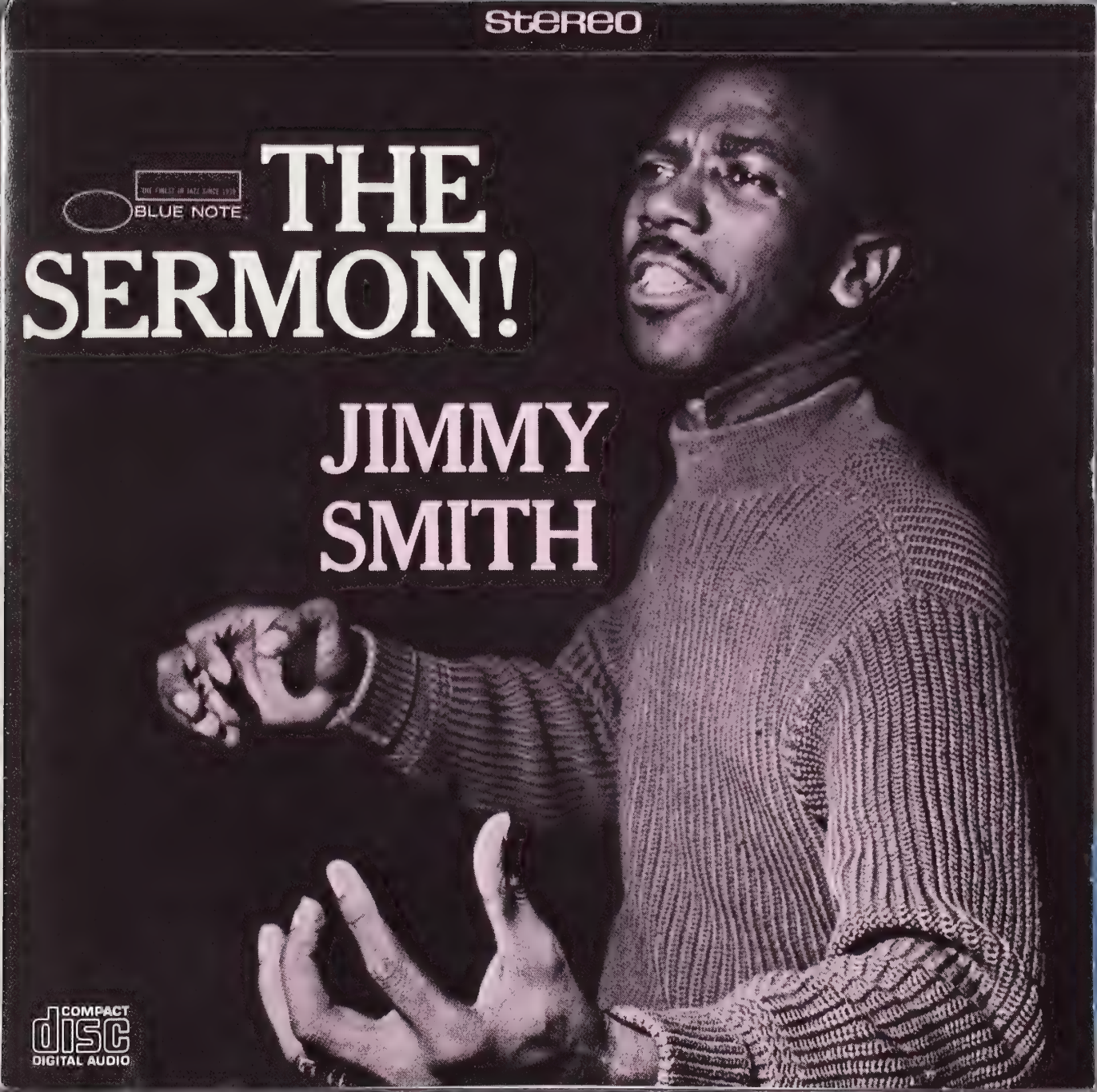
stereo
BLUE NOTE
THE SERMON!
JIMMY SMITH
COMPACT
disc
DIGITAL AUDIO

CDP 7 46097 2
DIDX 324

THE SERMON

JIMMY SMITH

JIMMY SMITH, organ; LEE MORGAN, trumpet; CURTIS FULLER, trombone; LOU DONALDSON, alto saxophone; TINA BROOKS, tenor saxophone; EDDIE McFADDEN, KENNY BURRELL, guitar; DONALD BAILEY, ART BLAKEY, drums.

1 **'S WONDERFUL***
(G. Gershwin-I. Gershwin) 4:59

2 **BLUE ROOM***
(R. Rodgers-L. Hart) 5:31

3 **LOVER MAN***
(Rameriz) 6:59

4 **CONFIRMATION***
(Charlie Parker) 10:31

5 **AU PRIVAVE***
(Charlie Parker) 15:08

6 **THE SERMON**
(Jimmy Smith) 20:11

7 **FLAMINGO**
(E. Anderson-T. Grouya) 8:00

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Design by REID MILES
Cover Photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded at Manhattan Towers on August 25, 1957 (1 & 2), and February 25, 1958 (3-7)
Digital Transfer by RON McMASTER

TOTAL TIME: 71:00
***Does not appear on L.P. configuration**

Jimmy Smith's classic "Houseparty" and "The Sermon" albums were drawn from two historic all-star recording sessions, which also yielded an additional album and a half of material. For CD release, all of that material has been gathered into two discs. Since all of the music is now arranged by session and recording order, the selections on the CDs do not always correspond with the original vinyl album of the same name. Nevertheless, all titles are included in these two CDs, each of which runs approximately 70 minutes in length.

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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JIMMY SMITH
THE SERMON
1 'S Wonderful*
2 Blue Room*
3 Lover Man*
4 Confirmation*
5 Au Privave*
6 The Sermon
7 Flamingo
CDP 7 46097 2
DIDX 324
MADE IN U.S.A.
Produced by Alfred Lion
Produced for Release by Michael
*Does not appear on L.P. configurat
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BLUE NOTE

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DIDX 324

THE SERMON

JIMMY SMITH

JIMMY SMITH, organ; LEE MORGAN, trumpet; CURTIS FULLER, trombone; LOU DONALDSON, alto saxophone; TINA BROOKS, tenor saxophone; EDDIE McFADDEN, KENNY BURRELL, guitar; DONALD BAILEY, ART BLAKEY, drums.

1 **'S WONDERFUL***
(G. Gershwin-I. Gershwin) 4:59

2 **BLUE ROOM***
(R. Rodgers-L. Hart) 5:31

3 **LOVER MAN***
(Rameriz) 6:59

4 **CONFIRMATION***
(Charlie Parker) 10:31

5 **AU PRIVAVE***
(Charlie Parker) 15:08

6 **THE SERMON**
(Jimmy Smith) 20:11

7 **FLAMINGO**
(E. Anderson-T. Grouya) 8:00

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Design by REID MILES
Cover Photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded at Manhattan Towers on August 25, 1957 (1 & 2), and February 25, 1958 (3-7)
Digital Transfer by RON McMASTER

TOTAL TIME: 71:00
***Does not appear on L.P. configuration**

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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BLUE NOTE® THE SERMON JIMMY SMITH CDP 7 46097 2

CDP 7 46097 2 JIMMY SMITH THE SERMON BLUE NOTE®

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BLUE NOTE

connoisseur cd series

LIMITED EDITION

Music from EMI
Sam Rivers - Contours
BLUE NOTE 7243 4 73163 2 6

STEREO

Blue Note 73163

CONTOURS
SAM RIVERS

FREDDIE HUBBARD, trumpet; SAM RIVERS, tenor sax, soprano sax, flute;
HERBIE HANCOCK, piano; RON CARTER, bass; JOE CHAMBERS, drums.

1. POINT OF MANY RETURNS 9:20
2. DANCE OF THE TRIPEDAL 10:07
3. EUTERPE 11:43
4. MELLIFLUOUS CACOPHONY 8:58
5. MELLIFLUOUS CACOPHONY (alt tk)* 9:04

All compositions by Sam Rivers, EMI Unart Catalog Inc. (BMI)

* bonus track, not part of original LP

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recorded on May 21, 1965 by RUDY VAN GELDER at the Van Gelder Studio, Englewood Cliffs, New Jersey
Mastered in 24-bit resolution by RON McMASTER
Cover design and photograph by REID MILES
Liner photographs from the actual session by FRANCIS WOLFF © Mosaic Images
Reissue art direction and design by PATRICK ROQUES

Tracks 1–4 originally issued on Blue Note BST 84206

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BLUE NOTE 7243 4 73163 2 6
Sam Rivers - Contours
Music from EMI

DISC 1

Photographs by Francis Wolff © Mosaic Images

0946-3-59023-2-7
0946-3-59024-2-6

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59024-2-6
DISC I
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MS-025 DISC 1
MOSAIC SELECT: McCOY TYNER

MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59024-2-6

DISC ONE

1. **Vision** (A) 12:18
2. **Song Of Happiness** (A) 11:58
3. **Smitty's Place** (A) 5:19
4. **Peresina** (A) 10:19
5. **I Thought I'd Let You Know** (A) 6:27
   (Cal Massey)
6. **Planet X** (B) 7:37
7. **Vibration Blues** (C1) 8:43

All compositions by McCoy Tyner, unless otherwise noted.

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MOSAIC SELECT: McCOY TYNER
MS-025 DISC 1

DISC 2

Photographs by Francis Wolff © Mosaic Images

0946-3-59023-2-7
0946-3-59025-2-5

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59025-2-5
DISC II
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MOSAIC SELECT: McCOY TYNER MS-025 DISC 2

MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59025-2-5

COMPACT disc DIGITAL AUDIO

DISC TWO

1. **Song For My Lady** (C2) 7:32
2. **Cosmos** (C2) 9:00
3. **Shaken, But Not Forsaken** (C2) 11:44
4. **Message From The Nile** (D) 12:22
5. **The Wanderer** (D) 7:43
6. **Survival Blues** (D) 13:15
7. **His Blessings** (D) 6:50

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MOSAIC SELECT: McCOY TYNER MS-025 DISC 2

DISC 3

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0946-3-59026-2-4

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59026-2-4
DISC III
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59026-2-4

DISC THREE

1. **Forbidden Land** (E) 13:54
2. **Asian Lullaby** (E) 7:24
3. **Hope** (E) 14:14
4. **Malika** (F) 13:39
5. **Asante** (F) 6:09
6. **Goin' Home** (F) 7:44
7. **Fulfillment** (F) 13:59

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MOSAIC SELECT: McCOY TYNER
MS-025 DISC 3

MOSAIC 25 SELECT

MOSAIC SELECT

McCoy Tyner

McCOY TYNER

ASANTE

Cover photograph by Doug Metzler
Cover design by John Williams
0946-3-59027-2-7

MICHAEL WHITE

PNEUMA

EDWIN KELLY
RAY DRUMMOND
KENNETH NASH
FAYE KELLY
LEOLA SHARP
D. JEAN SKINNER
JOYCE WALKER

impulse!

UCCI-3010
(AS-9221)

SIDE ONE

1. PNEUMA

SIDE TWO

1. EBONY PLAZA

2. JOURNEY OF THE BLACK STAR

3. THE BLESSING SONG

MICHAEL WHITE

EDWIN KELLY

RAY DRUMMOND

KENNETH NASH

FAYE KELLY

LEOLA SHARP

D. JEAN SKINNER

JOYCE WALKER

Produced by
Ed Michel

impulse!
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impulse!
Pneuma
MICHAEL WHITE
UCCI-3010
(AS-9221)
COMPACT
disc
DIGITAL AUDIO
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Made in Japan STEREO JASRAC
1. PNEUMA, PART ONE
2. PNEUMA, PART TWO
3. PNEUMA, PART THREE
4. PNEUMA, PART FOUR
5. PNEUMA, PART FIVE
6. EBONY PLAZA
7. JOURNEY OF THE BLACK STAR
8. THE BLESSING SONG

UCCI-3010 05・10・12Ⓨ㊊06・4・11まで IP

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SIDE ONE

1. PNEUMA
Michael White
Steamboat Gothic BMI

Part One (5:16)
Part Two (4:57)
Part Three (4:11)
Part Four (4:13)
Part Five (1:52)

SIDE TWO

1. EBONY PLAZA
Michael White
Steamboat Gothic BMI
(6:18)

2. JOURNEY OF THE BLACK STAR
Michael White
Steamboat Gothic BMI
(7:54)

3. THE BLESSING SONG
Michael White
Steamboat Gothic BMI
(4:25)

MICHAEL WHITE
violin

EDWIN KELLY
piano

RAY DRUMMOND
bass

KENNETH NASH
percussion

FAYE KELLY
vocal

LEOLA SHARP
vocal

D. JEAN SKINNER
vocal

JOYCE WALKER
vocal

Produced by
Ed Michel

Executive Producer
Creed Taylor

Engineered by
Phil Ramone

Recorded at
A&R Studios, New York City

SCCD 31318

LARRY WILLIS *solo piano*

Recorded May, 1992

1 SOMEWHERE ALONG THE WAY (S. Gallop-K. Adams) 7:06
2 AUTUMN LEAVES (Cosma) 6:38
3 NEVER LET ME GO (Livingston-Evans) 7:38
4 BLUE GARDENIA (L. Lee-B. Russell) 7:01
5 SMILE (Chaplin) 5:57
6 NATURE BOY (A. Ahbez) 7:46
7 ANSWER ME (G. Winkler) 7:43
8 UNFORGETTABLE (I. Gordon) 9:04
9 FOR ALL WE KNOW (Lewis-Coots) 9:14

Total Playing Time 68:30

Piano: Fazioli Model F-278

Recording: Nils Winther
SteepleChase Digital Studio
Photo: Nils Winther
Liner Notes: Larry Willis
Produced by Nils Winther

© 1992 by SteepleChase Productions ApS, P.O. Box 35, DK-2930 Klampenborg, Denmark

UNFORGETTABLE

LARRY WILLIS

1. **SOMEWHERE ALONG THE WAY** (Adams) 7:06
2. **AUTUMN LEAVES** (Cosma) 6:38
3. **NEVER LET ME GO** (Livingston-Evans) 7:38

COMPACT disc DIGITAL AUDIO

MADE IN DENMARK

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BIEM/n©b

4. **BLUE GARDENIA** (L. Lee-B. Russell) 7:01
5. **SMILE** (Chaplin) 5:57
6. **NATURE BOY** (A. Ahbez) 7:46
7. **ANSWER ME** (G. Winkler) 7:43
8. **UNFORGETTABLE** (I. Gordon) 9:04
9. **FOR ALL WE KNOW** (Lewis-Coots) 9:14

SteepleChase

PRODUCED BY NILS WINTHER

SCCD 31318

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SEE YOU AT THE FAIR

BEN WEBSTER

impulse!

GRP PRESENTS • THE LEGENDARY MASTERS OF JAZZ •

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BEN WEBSTER
See You At The Fair
Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT
disc
DIGITAL AUDIO
DIGITALLY MASTERED
GRD-121
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
1. SOMEONE TO WATCH OVER ME 2. IN A MELLOW TONE
3. OVER THE RAINBOW 4. OUR LOVE IS HERE TO STAY
5. THE SINGLE PETAL OF A ROSE 6. SEE YOU AT THE FAIR
7. STARDUST 8. FALL OF LOVE 9. WHILE WE'RE DANCING
10. LULLABY OF JAZZLAND 11. MIDNIGHT BLUE
12. BLUES FOR MR. BROADWAY
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COMPACT disc DIGITAL AUDIO

BEN WEBSTER
SEE YOU AT THE FAIR

1. **Someone To Watch Over Me** (G. Gershwin, I. Gershwin) 4:28
2. **In A Mellow Tone** (Ellington) 4:24
3. **Over The Rainbow** (Arlen, Harburg) 4:40
4. **Our Love Is Here To Stay** (G. Gershwin, I. Gershwin) 2:46
*5. **The Single Petal Of A Rose** (Ellington) 3:18
6. **See You At The Fair** (Webster) 6:12
7. **Stardust** (Carmichael, Parish) 2:24
8. **Fall Of Love** (Tiompkin, Washington) 2:44
9. **While We're Dancing** (Vroman, Skylar) 2:47
10. **Lullaby of Jazzland** (Albam, Ward) 3:02
*11. **Midnight Blue** (Hefti) 4:03
*12. **Blues For Mr. Broadway** (Brubeck) 8:09

***Not released on original LP**

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

Executive Producers: Dave Grusin & Larry Rosen

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BEN WEBSTER
SEE YOU AT THE FAIR
GRD-121

(Continued from back panel)

ences and the bassist settled in Los Angeles, where for 2 years he worked on the development of a new instrument, a double-necked bass, made especially for him. During this time he made only one public appearance.

When he resumed performing it was as leader of The Miroslav Vitous Group. His music was perceptibly more on the cutting edge, documented by three recordings for the ECM label. In '79, after dissolving the group, he joined the faculty of the New England Conservatory where he ultimately became the head of the jazz department for 3 years. During this period Vitous reunited with Chick Corea and Roy Haynes. It was a successful time for Trio Music, as they were known, with tours all over the world and two highly acclaimed recordings. Next he made a successful worldwide duet tour with bassist Stanley Clarke. He also recorded a solo album, "Emergence."

In 1988 Miroslav Vitous moved back to Europe, where he devotes the major portion of his time to composing, with a great emphasis on classical music forms. He continues to perform, sometimes with Jan Garbarek and Terje Rypdal, and Franco Ambrosetto. He writes for films; he plays solo concerts; he appears with symphony orchestras; he is, in effect, a man about music.

Liner notes by Mort Fega

April, 2001

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COL CD 6176

Miroslav Vitous / Infinite Search

COL-CD-6176

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McCOY TYNER

TIME FOR TYNER

Produced by Francis Wolff

Originally recorded on May 17, 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Frank Gauna

Cover design by Fred Marcellino

Liner photographs by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued in 1968 as BST 84307

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THE FINEST IN JAZZ SINCE 1939
96509 BLUE NOTE
Tender Moments
McCoy Tyner

McCOY TYNER

TENDER MOMENTS

Produced by Francis Wolf

Recorded on December 1, 1967 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Cover design by Forlenza Venosa Associates

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Creative direction by Gordon H Jee

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BLUE NOTE

TENDER MOMENTS

McCOY TYNER

1 MODE TO JOHN
2 MAN FROM TANGANYIKA
3 THE HIGH PRIEST
4 UTOPIA
5 ALL MY YESTERDAYS
6 LEE PLUS THREE

Produced by Alfred Lion

Recorded on December 1, 1967
by Rudy Van Gelder

Remastered in 2003
by Rudy Van Gelder

Reissue produced
by Michael Cuscuna

RVG

BLUE NOTE

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NOTE®

THE RUDY VAN GELDER EDITION

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Music from EMI

McCOY TYNER: TENDER MOMENTS
Blue Note Records: RVG Edition
7243 5 96509 2 0

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 96509 2 0

TENDER MOMENTS
McCOY TYNER

LEE MORGAN, trumpet; JULIAN PRIESTER, trombone; JAMES SPAULDING, alto sax, flute; BENNIE MAUPIN, tenor sax; BOB NORTHERN, French horn; HOWARD JOHNSON, tuba; McCOY TYNER, piano; HERBIE LEWIS, bass; JOE CHAMBERS, drums.

1 **MODE TO JOHN 5:38**
2 **MAN FROM TANGANYIKA 6:49**
3 **THE HIGH PRIEST 6:03**
4 **UTOPIA 7:29**
5 **ALL MY YESTERDAYS 5:59**
6 **LEE PLUS THREE 5:36**

ALL COMPOSITIONS BY McCOY TYNER

Produced by Francis Wolf
Recorded on December 1, 1967 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
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Originally issued as BST 84275

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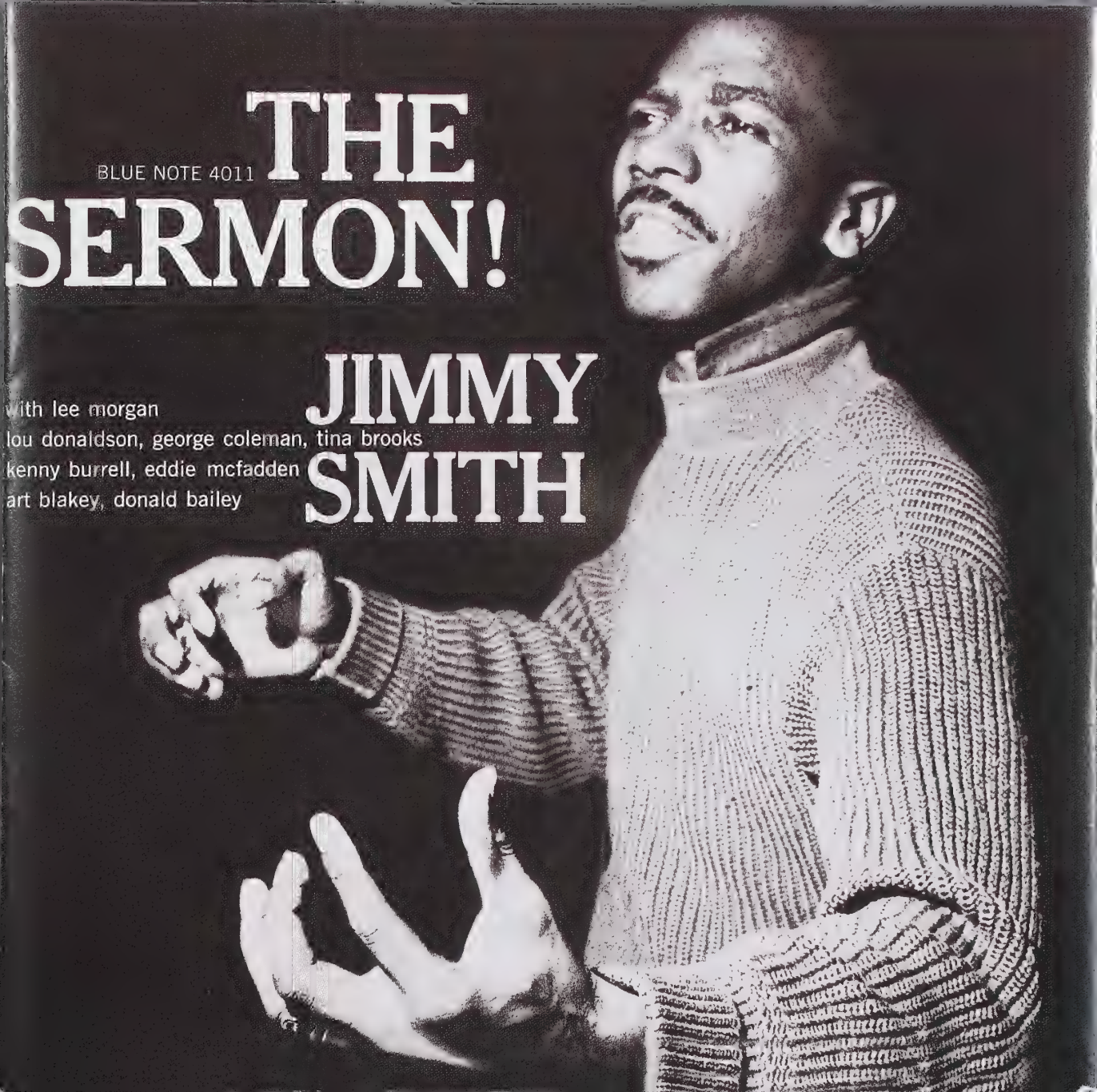
McCOY TYNER: TENDER MOMENTS
Blue Note Records: RVG Edition
7243 5 96509 2 0
Music from EMI

BLUE NOTE 4011

THE SERMON!

JIMMY SMITH

with lee morgan
lou donaldson, george coleman, tina brooks
kenny burrell, eddie mcfadden
art blakey, donald bailey



JIMMY SMITH

THE SERMON

Produced by Alfred Lion. Recorded on August 25, 1957 (#2) and February 25, 1958 (#1 & 3) at Manhattan Towers, New York City. Original recording and 2000 remastering by Rudy Van Gelder. All transfers from analog to digital were made at 24 bit resolution. Reissue produced by Michael Cuscuna. Cover photograph by Francis Wolff. Cover design by Reid Miles. Liner photographs from the actual session by Francis Wolff © Mosaic Images. Originally issued as Blue Note BLP 4011 and BST 84011. Creative director for RVG series: Gordon H Jee. Design for RVG series: Michael Bolas. Wants Design

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THE SERMON

JIMMY SMITH

1 THE SERMON
2 J.O.S.
3 FLAMINGO

BLUE NOTE

BLUE NOTE

NOTE®

THE RUDY VAN GELDER EDITION

BLUE NOTE 2 1598 • 2 1598

Blue Note Records: RVG Edition

JIMMY SMITH: THE SERMON

7243 5 24541 2 9

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243-5-24541-2 9

THE SERMON
JIMMY SMITH

LEE MORGAN, trumpet; LOU DONALDSON, GEORGE COLEMAN, alto saxophones;
TINA BROOKS, tenor saxophone; KENNY BURRELL, EDDIE McFADDEN, guitars;
JIMMY SMITH, organ; ART BLAKEY, DONALD BAILEY, drums

1 THE SERMON 20:10
(JIMMY SMITH)

2 J.O.S. 11:54
(JIMMY SMITH)

3 FLAMINGO 8:00
(T. GROUYA-E. ANDERSON)

Produced by Alfred Lion; Recorded on August 25, 1957 (#2) and February 25, 1958 (#1 & 3) at Manhattan Towers, New York City; Original recording and 2000 remastering by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images.

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Blue Note Records: RVG Edition

JIMMY SMITH: THE SERMON

7243 5 24541 2 9

KIM WATERS

SILVER SOUL

DREAMING OF YOU

ON A MISSION

STAY TOGETHER

GO-GO SMOOTH

ANYTHING YOU NEED (*featuring Dana Pope*)

CRUISING ROUND ROCK

ALL OF ME

FIREFLIES (*featuring Zendaya*)

LET'S MAKE LOVE

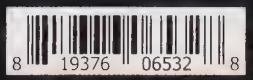
HIGH STRIDE

A SONG FOR DANA

LAYING BESIDE ME (*featuring Eric Roberson*)

SILVER SOUL IS DEDICATED WITH MY DEEPEST THANKS TO ALL THE MENTORS, TEACHERS, FELLOW MUSICIANS AND LOYAL SUPPORTERS WHO HAVE INSPIRED AND ENCOURAGED ME DURING THE PAST QUARTER-CENTURY.

Red River entertainment



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KIM WATERS SILVER SOUL
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Red River

O'DONOVAN
OUTLAW

JAKE MEI: bass/back vocals
TYLOR BUNDY: lead vocal/guitar
JESSE BAKER: lead guitar/banjo/harmonica
BEN BUNDY: drums/back vocals

OUTLAW

ODONOVAN

1. COUNTRY KRUNK
2. OUTLAW ft. Luke Clifford
3. ROOSTER SQUEAL
4. RED
5. GI JOES
6. ONE OF US
7. RUSTY FORD
8. NEW BREED
9. STOP THE CLOCK
10. UMPH

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Recorded by Keith L. Rens DIGITAL SOUP KITCHEN STUDIOS
Audio Engineer Brian Reeves JUNGLE BOOM STUDIOS
All Songs Produced and Written by Tylor Fandy
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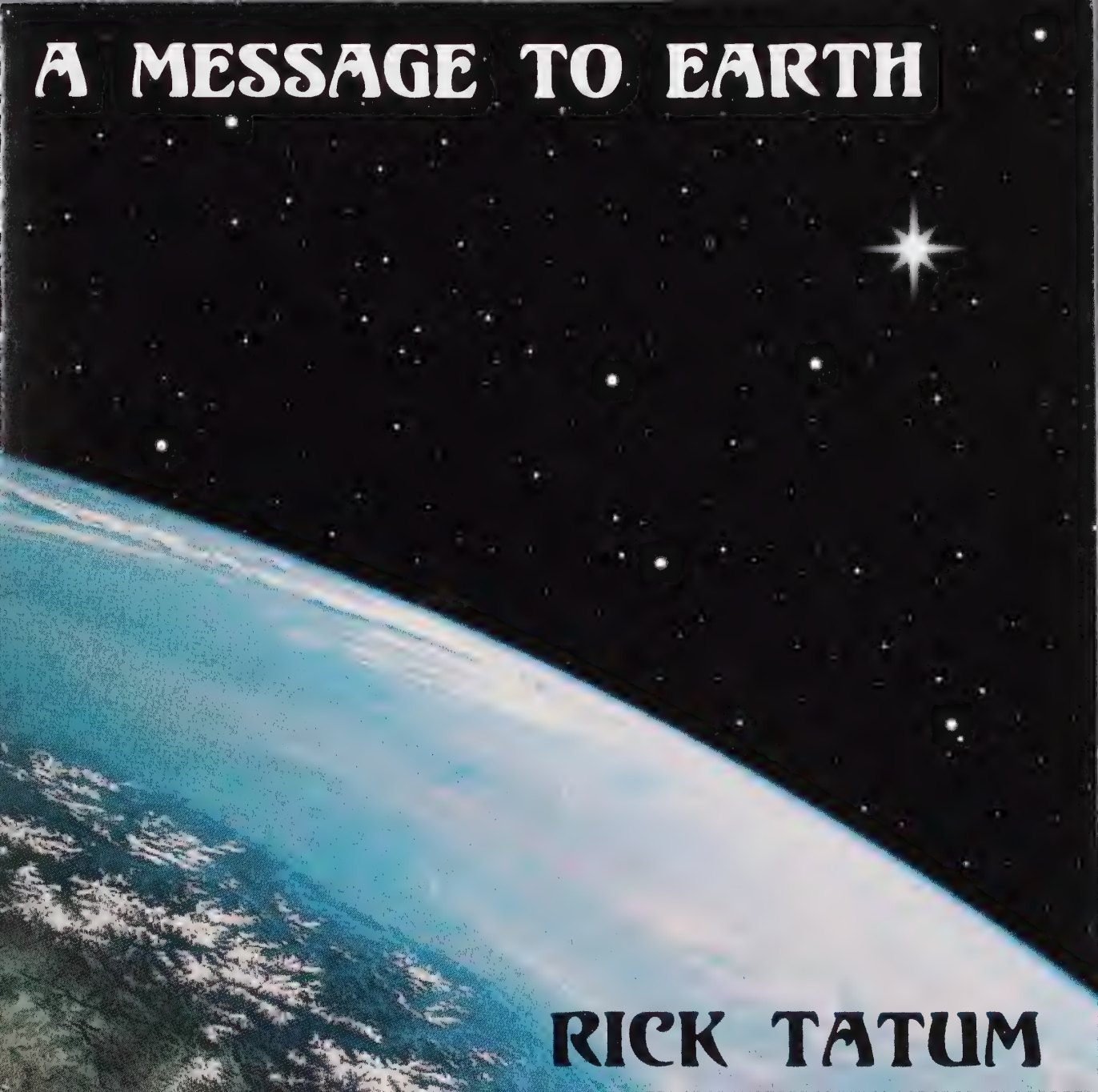
ODONOVAN

A MESSAGE TO EARTH



RICK TATUM

A MessageTo Earth

"TALK ABOUT IT" (Vernon Porter, Rick Tatum); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-keyboards, drums; Prince Robertson-guitar; Eric Marienthal-saxophone solo; Susan Porter, Vernon Porter-background vocals; SVC-horn section*

"WHAT HE DID FOR ME" (Rick Tatum, Melvin Lee Davis, Tom Zink, Vernon Porter, **); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitars-solo; Sandra Stevens,Vernon Porter-background vocals

"RAIN DOWN" (Rick Tatum, Tom Zink, ***); Rick Tatum-lead vocal; Mario Rossi-piano, drums; Vernon Porter-bass guitar; Prince Robertson-guitars; Vernon Porter, Mario Rossi, Rick Tatum-background vocals

"THE BOTTOM LINE" (Rick Tatum, Vernon Porter, ***); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Eric Marienthal-sax solo; Susan Porter, Vernon Porter, Rick Tatum-background vocals; Moshe Nev-Psalm 130:1-5 spoken in Hebrew

"MAN AFTER YOUR OWN HEART" (Gary Chapman); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-drums, piano, background vocals; Prince Robertson-guitars

"MOZART'S PRAYER" (Vernon Porter); Rick Tatum, Vernon Porter-lead vocals; Vernon Porter, Mario Rossi-background vocals; Mario Rossi-drums

"HE'S COMIN' BACK" (Rick Tatum, Vernon Porter); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitars; Susan Porter, Vernon Porter, Mario Rossi, Rick Tatum-background vocals; SVC-horn section*

"SO YOUNG" (Rick Tatum, Tom Zink); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitar; Tony Guerro-flugelhorn solo; Vernon (Hamish) Porter, Mario Rossi-background vocals

"COME TO ME" (Rick Tatum, John Shriener, Mark Kenoly); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Susan Porter,Vernon Porter, Mario Rossi, Rick Tatum-background vocals; Prince Robertson-guitar

"A MESSAGE TO EARTH" (Rick Tatum, Dana Angle); Rick Tatum, Denise Vallin Corona-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums, synthesizer; Tony Guerro-trumpet; Ron Robbins-congas

"A MESSAGE TO EARTH" Produced by Vernon Porter. Arranged by Vernon Porter, Mario Rossi, Rick Tatum. Engineered and recorded by Mario Rossi at Rossi Studios, RSM, CA. Mixed by Walter New at Summit Recording Mastered by Bernie Grundman. Executive Producers Mike & Norva Johnson, L. August Lindelof. Horn section parts written and arranged by Bob Barrett, *Horn section-Saddleback Community Church: trumpets: Steve Crum, Walt Johnson; tenor saxophone-Penny Watson; baritone saxophone-Tom Evans; trombone-Chris Clark. Addtional Lyrics **Jaymes Felix ***E. Christopher Avila. Bull Horn Courtesy of SLV Jr. High & Debbie Keil. Eric Marienthal appears courtesy of Polygram Records. Vernon Porter appears courtesy of Fahrenheit Records. Art direction: Rick Tatum. Art design: Kim Fryer, Poe Boneless Productions. Manufacturing & Copying: Bruce Bellochio, Faultline Audio

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A MESSAGE TO EARTH
Talk About It
What He Did For Me
Rain Down
The Bottom Line
Man After Your Own Heart
Mozart's Prayer
He's Comin' Back
So Young
Come To Me
A Message To Earth
RICK TATUM
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A MESSAGE TO EARTH

"TALK ABOUT IT" (4:22)
"WHAT HE DID FOR ME" (4:30)
"RAIN DOWN" (6:03)
"THE BOTTOM LINE" (4:37)
"MAN AFTER YOUR OWN HEART" (4:08)
"MOZART'S PRAYER" (4:31)
"HE'S COMIN' BACK" (4:34)
"SO YOUNG" (5:09)
"COME TO ME" (5:16)
"A MESSAGE TO EARTH" (4:49)

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Bookings: L. J. T. Management 831-338-7297, E-mail: richard777@earthlink.net
www.ricktatum.com

A Message To Earth
Rick Tatum
Rick Tatum
A Message To Earth

OTIS COEN
THE COVERS

Out Man Productions
(831) - 662-8443
cutheremusice@sbcglobal.net
Otis Coen

Otis Coen / The Covers

Midnight Hour	Wilson Picket
Mustang Sally	Bonnie Rice
Shaky Ground	
It's Your Thing	Isley Brothers
Shot Gun	Junior Walker
What's Going On	Marvin Gay
Dancing Days	Led Zeppelin
Day Tripper	Beatles
KOME / San Jose	Radio spot
Rock n Roll	Led Zeppelin

The Otis Coen Group

(Song -Dancing Days)

Engineered and mixed by - Bryan Fanning, Aptos Ca., 2001

(Musicians Left to Right)

Brian Fanning - Guitars

Otis Coen - Vocals, Keyboards, Bass

Will Warren - Drums

Produced by Otis Coen for *Oat Man Productions*

P.O. Box 609, Soquel, Ca, 96073

(831) 662-8443

Email: cutheremusic@sbcglobal.net

"The Escalators"

(First Five Songs) Recorded Too hep Studios, Soquel, Ca., 1997

Engineered and mixed by -Otis Coen / Mastered by Brian Fanning

(Musicians- left to right)

Otis Coen - Lead Vocals, Keyboards / Trish Pate - Backing Vocals Len Collins - Guitar

Margie Myers - Background Vocals

Brian Hess - Bass / Ron Grove - Drums

(Not in picture) Jim Hannibal - Saxophone

"Coencidence"

(The last two Songs) Recorded " Bear Creek Recording Studios" 1982

Engineered by - Justin Mayer / Mastered by Brian Fanning

The Musicians / left to right

Dave Preschutti - Guitar / Steve Sykes - Drums

Paul Logan - Bass / Otis Coen - Lead Vocals, Keyboards

Otis Coen / The Covers

Electric Foolin' Machine

1. Shady Girl (5:52) 2. When It's Through (5:02) 3. Cashew (3:56) 4. Beautiful Thing (5:11)
Electric Foolin' Machine
Recorded and Mastered at Pyramind Sound, San Francisco, CA
Engineered by Felipe Neira
Produced by Electric Foolin' Machine
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1. SHADY GIRL
2. WHEN IT'S THROUGH
3. CASHEW
4. BEAUTIFUL THING

Electric Foolin' Machine

Recorded and Mastered at Pyramind Sound,
San Francisco, CA
Engineered by Felipe Neira
Produced by Electric Foolin' Machine

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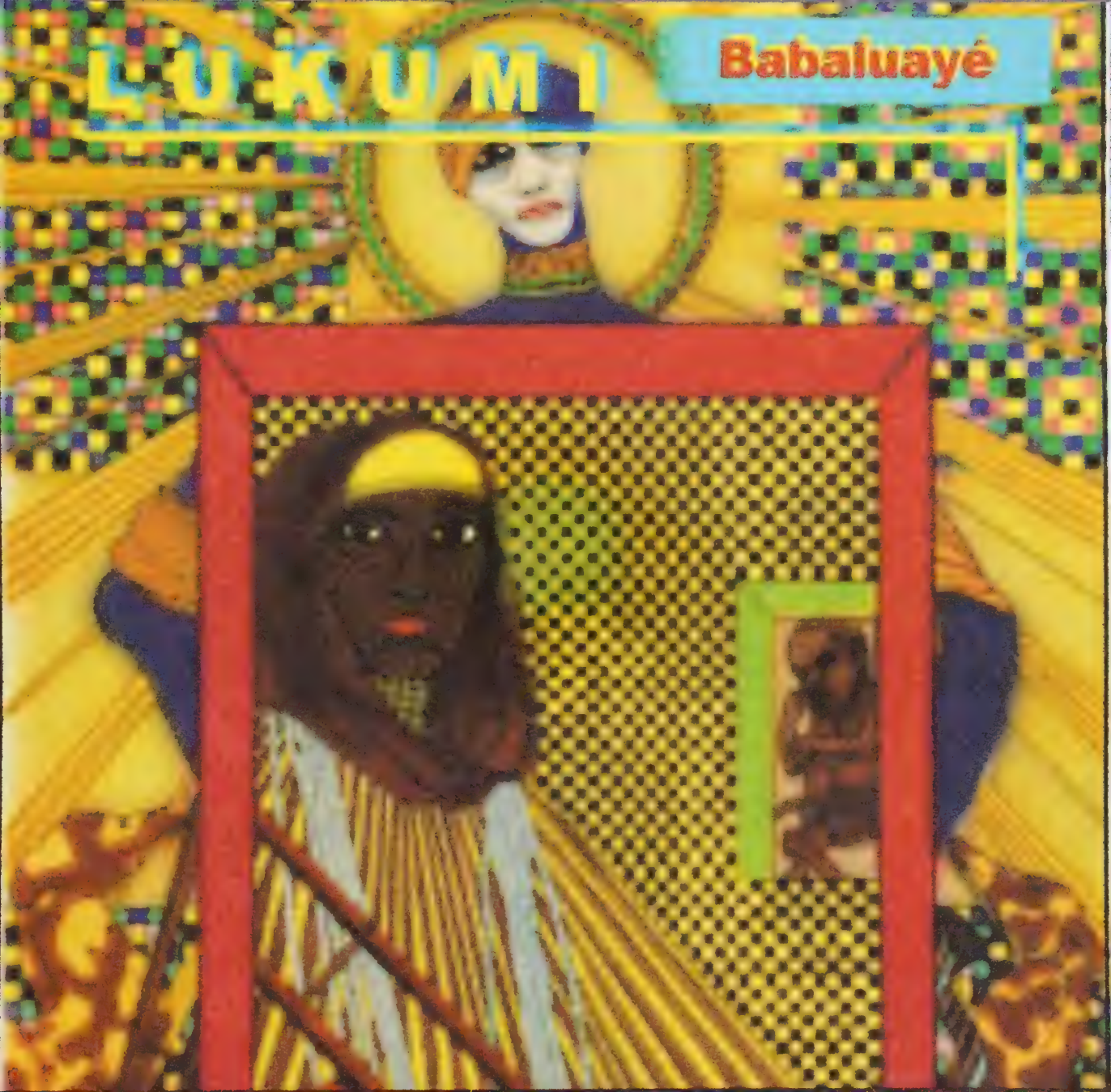
www.electricfoolinmachine.com
All songs performed by Electric Foolin' Machine

Electric Foolin' Machine

Electric Foolin' Machine

LUKUMI

Babaluayé



LUKUMI

BABALU AYE

Bell Record

COMPACT
DISC
DIGITAL AUDIO

1. yambu (Plegaria)
2. Saludo a Eleggua
3. Salamalecun Malecunsala(saludo congo)
4. Rezos y cantos a siete Rayo
5. San Lazaro-Babaluaye
6. Canto a la Gitana
7. Yamando a los congos
8. August 22,2000
9. August 20,2000
10. August 20,2000
11. August 22,2000
12. august 22,2000

CHAMPION

CHAMPION

1. WE WERE YOUNG (Hyman, Wyrick, Lauderdale, Click, and Delima)
2. TWO ROADS TO TAKE (Hyman, Wyrick, Lauderdale, Click, and Delima)
3. TONIGHT (Hyman and Wyrick) Wayne Cole Harmony Vocals
4. I GO CRAZY (Hyman, Wyrick, Lauderdale, Click, and Delima)
5. MEAN WORLD (Hyman and Wyrick)
6. FOREVER (Hyman, Wyrick, Lauderdale, Click, and Delima)
7. WILDFIRE (Hyman and Wyrick)
8. WALLS OF SILENCE (Hyman and Wyrick)
9. PLAYIN WITH FIRE (Delima)
10. SHOULD'VE BEEN ME (Hyman, Wyrick, Lauderdale, Click, and Delima)
11. LOVE HER TONIGHT (Hyman and Welkom)
12. FIRE AND ASHES (Hyman)

Thomas Hyman	Lead and Background Vocals: Lead and Rhythm Guitars
Bobby Wyrick	Keyboards
Terry Lauderdale	Lead and Rhythm Guitars
Bob Click	Rhythm Guitars and Lead Guitar on (Songs 6 and 9)
Rick Delima	Harmony Vocals and Bass (Songs 1, 2, 4, 6, 9, and 10)
Steve Welkom	Harmony Vocals and Lead Guitar (Song 11)
Rick Wilson	Rhythm and Lead Guitars (Songs 5 and 7)
Wayne Cole	Background Vocals (Songs 1, 2, 3, 4, 6, 9, and 10)
Ralph Alvarado	Background Vocals (Songs 1, 2, 3, 4, 6, 9, and 10)
Jon McEntyre	All Photography

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www.arisashmusic.com
harisash@pacbell.net
415-861-8113

Produced by,
Hyman and Wyrick

CHAMPION

CHAMPION

CHAMPION

Roll Along

CHRIS MOLLA

RECORDS

1800 Grove Street #4, San Francisco, CA 94117 415-221-4133
fingerpaintmusic@earthlink.net

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Roll Along
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CHRIS MOLLA Roll Along

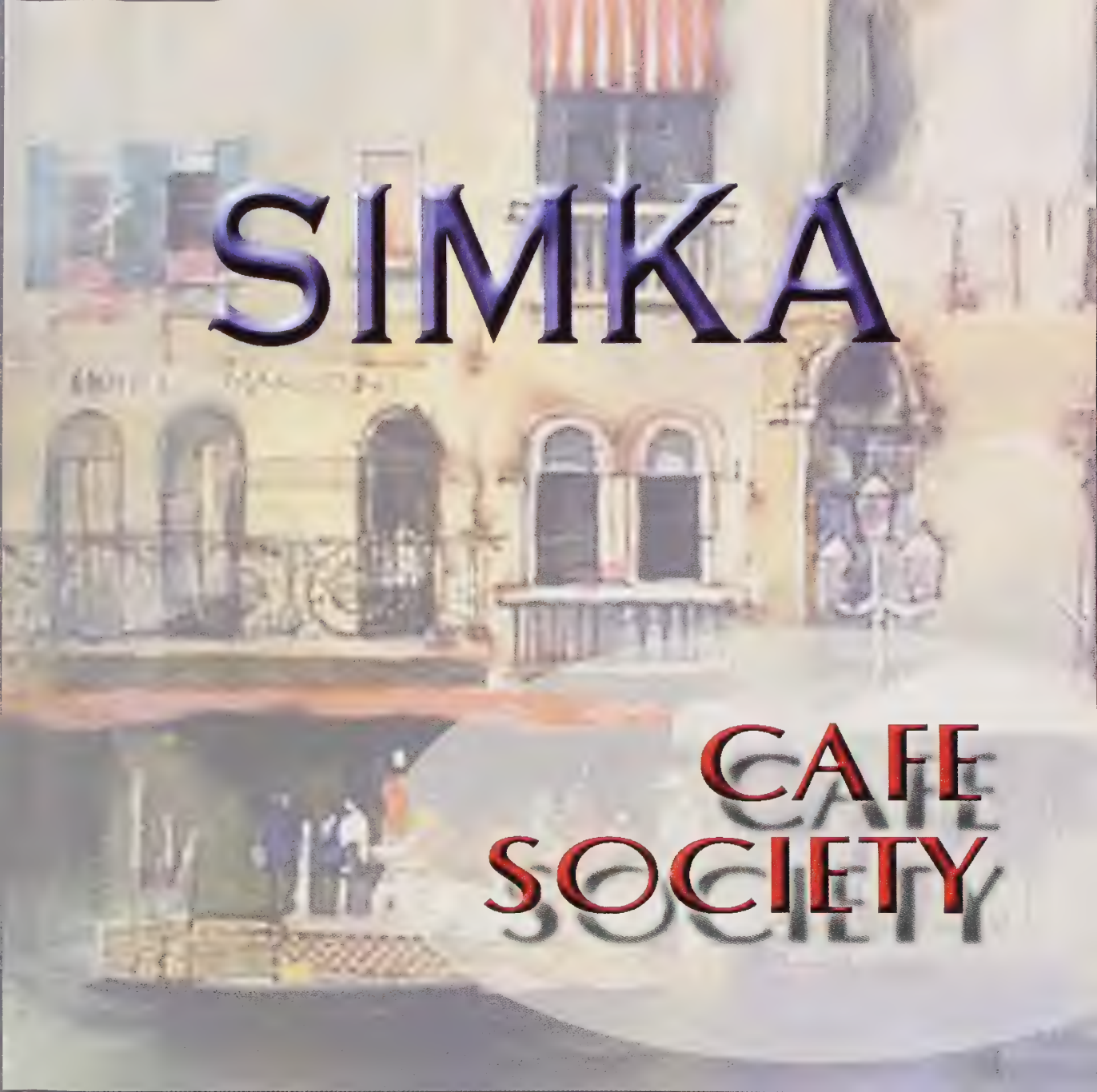
1. Flying Saucer Rock and Roll
2. Yo-Yo Song
3. Hum
4. Cotton-Eyed Joe
5. Accordion Thing
6. Chores
7. Jenny Jenkins
8. Roll Along
9. Cat Box song
10. Tue Tue
11. Banuwa
12. All the Time Dancing
13. Dance Around
14. Hoochy-Koochy
15. Pretty Little Girl With the Red Dress On
16. Hawaiian Lullaby

Produced and arranged by Chris Molla

fingerpaint RECORDS
1800 Grove Street #4,
San Francisco, CA 94117
415-221-4133
fingerpaintmusic@earthlink.net

CHRIS MOLLA Roll Along

7 14288 05232 2


SIMKA
CAFE
SOCIETY

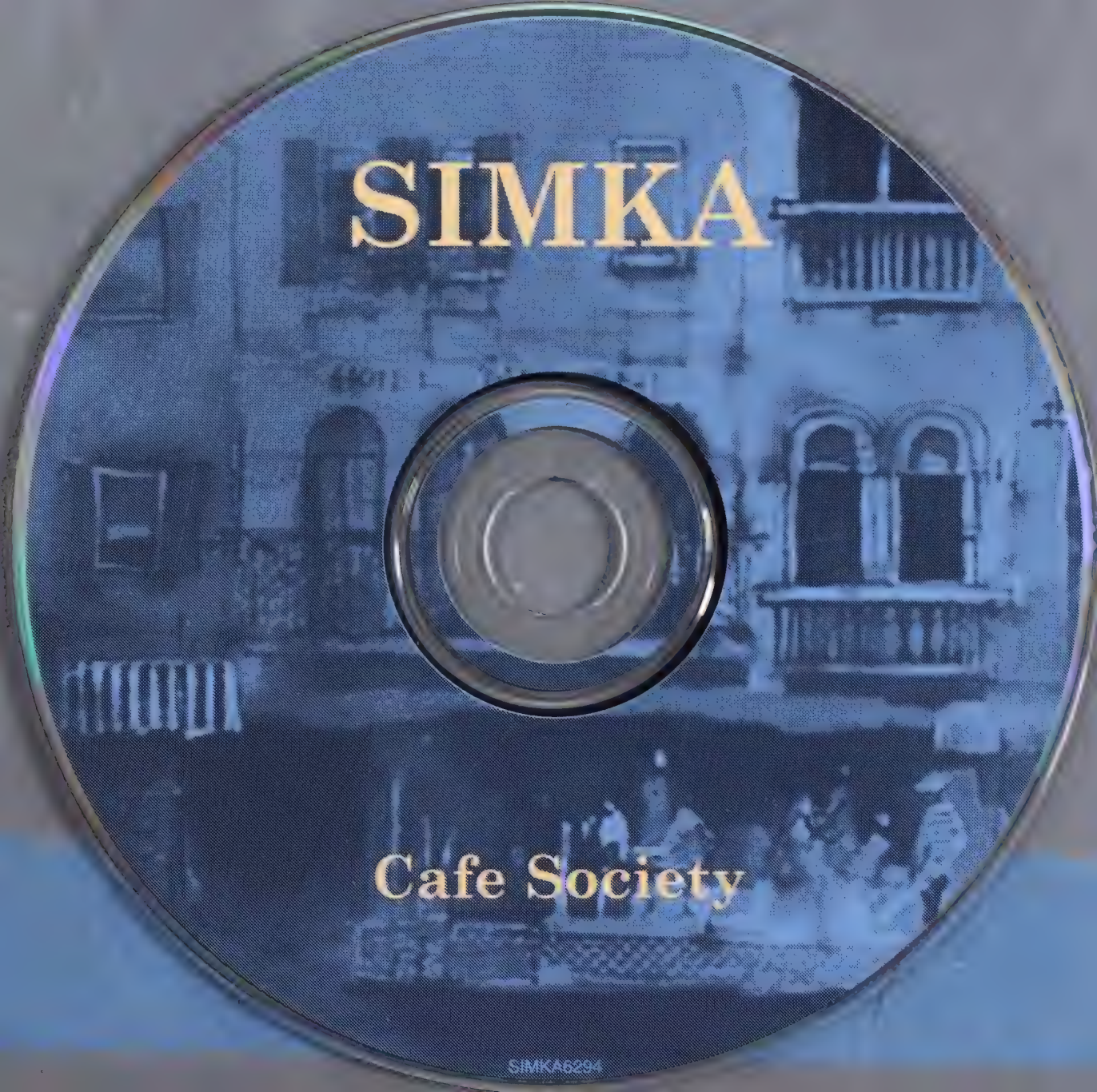
Leta Davis ..... Violin

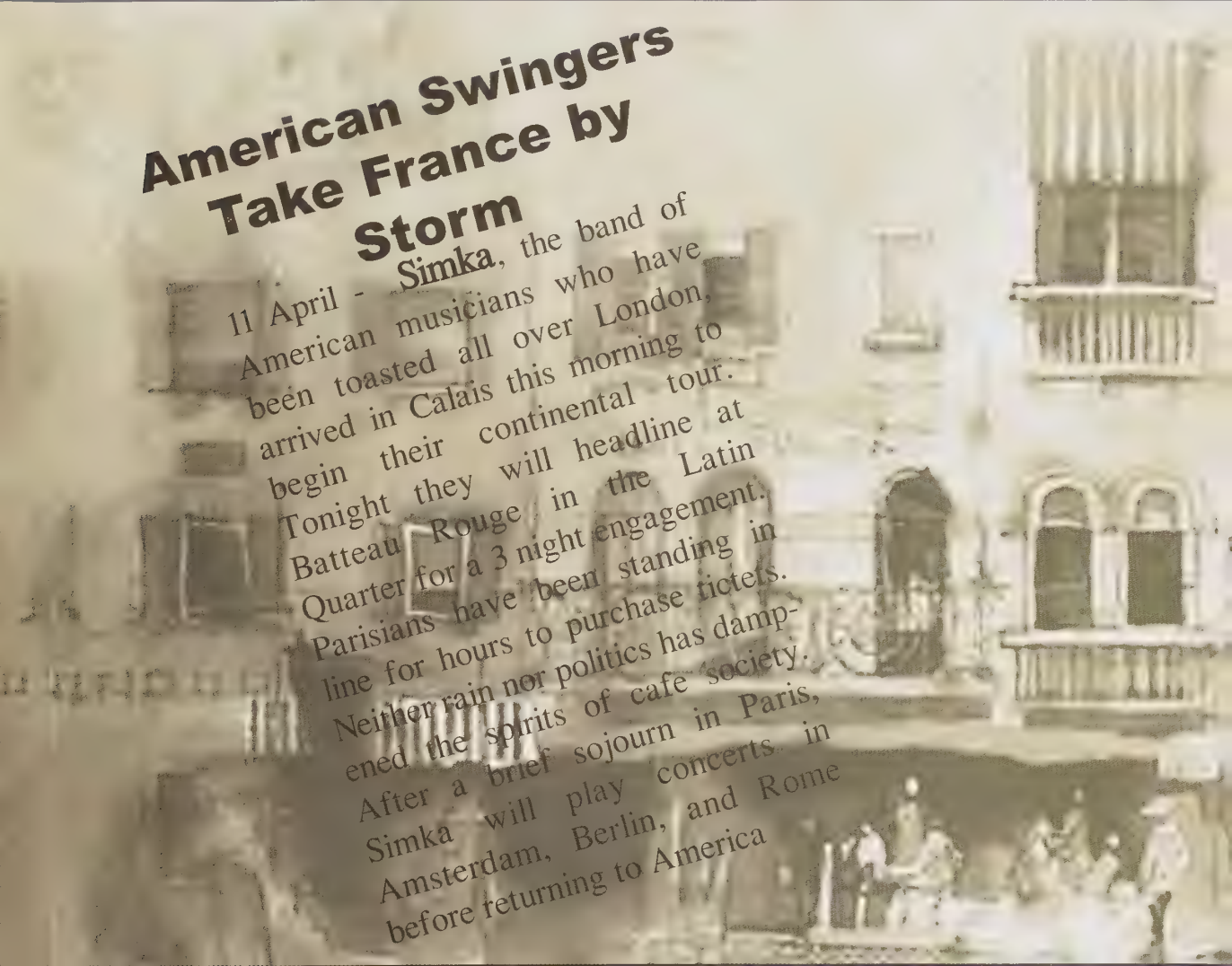
Ruth Peckham ..... Accordion

Andy Weinberger ..... Guitar

David Ross ..... Drums & Percussion

Blair Hardman ..... Bass


SIMKA
Cafe Society
SIMKA6294



American Swingers Take France by Storm

11 April - Simka, the band of American musicians who have been toasted all over London, arrived in Calais this morning to begin their continental tour. Tonight they will headline at Batteau Rouge in the Latin Quarter for a 3 night engagement. Parisians have been standing in line for hours to purchase tictets. Neither rain nor politics has dampened the spirits of cafe society. After a brief sojourn in Paris, Simka will play concerts in Amsterdam, Berlin, and Rome before returning to America

SIMKA
SIMKA - Cafe Society
SIMKA6294
8 29757 62942 1
1. Simka Time
2. El Chocolo
3. Bie Mir Bistu Shein
4. Chosen-Kalleh Mazel Tov
5. Under Paris Skies
6. Beaumont Rag
7. Besame Mucho
8. Heyser Bulgar
9. Expectation Waltz
10. La Vie en Rose
11. Ice Hob
12. Ain't Misbehavin'
13. Mazl
14. Papi ossen
15. Tzena Tzena
Recorded 2003 at Zone Recording, Cotati CA
Leta Davis email: SIMKA@ArtisanKnobs.com
575 Solano Ave Sonoma CA 95476 707-996-5233
SIMKA - Cafe Society
SIMKA6294

ROLANDO
¡¿Y QUÉ?!

1	AMÓR VERDADERO	7:24
2	AGUA	5:44
3	DURAZNO	5:53
4	DESCARGA	5:28
5	¡RASTA! ¡¿Y QUE ?!	4:52
6	WAITING FOR YOU (AN IMPROVISATION)	1:49
7	VIENTO	5:57
8	6/8 ("LA CANCIÓN DEL FUEGO FÁTUO")	5:12
9	YOU	5:32
10	ADELITA	6:26
11	AGUA (REPRISE)	1:07

VISIT WWW.ROLANDOMORALES.COM
EMAIL: RMUSIC@PACBELL.NET

RM1508

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ROLANDO MORALES

¡¿Y QUÉ ?!

1	AMÓR VERDADERO	7:24
2	AGUA	5:44
3	DURAZNO	5:53
4	DESCARGA	5:28
5	¡RASTA! ¡¿Y QUE ?!	4:52
6	WAITING FOR YOU (AN IMPROVISATION)	1:49
7	VIENTO	5:57
8	6/8 ("LA CANCIÓN DEL FUEGO FÁTUO")	5:12
9	YOU	5:32
10	ADELITA	6:26
11	AGUA (REPRISE)	1:07

FEATURING:

ROLANDO MORALES
RAMÓN LAZO
GARY BROWN
CARLOS REYES
DANILO PAÍZ
PAUL VAN WAGENINGEN
DAVID BELOVE
EDGARDO CAMBON
CELSO ALBERTI
DAVID FLORES

AND SPECIAL FRIENDS:

LIZA JIMENEZ
MARQUINHOS BRAZIL
MICHAEL MORRIS
JOHN WORLEY
MICHAEL RINTA

PRODUCED BY: RAMÓN LAZO
EXECUTIVE PRODUCER: ROLANDO MORALES
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RMISOS ROLANDO ¡¿Y QUE ?! ROLANDO MORALES

STRANGERS IN TOWN RETURN

AS OF 10-06-2005

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ROBERT RISCH ATTORNEY BOSTON
JON McENTYRE TEACHER-COACH MARIN COUNTY CA
JAMES GETZ JEWLERY PROPRIETOR CINCINNATI
JAMES HUNT ATTORNEY CINCINNATI
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STRANGERS IN TOWN RETURN

BABY I NEED YOUR LOVING
IN THE STILL OF THE NIGHT
STAND BY ME
MY GIRL
LOST THAT LOVING FEELING
END OF THE INNOCENCE

DANCE WITH MY FATHER
BE MY FRIEND
JUST MY IMAGINATION
THE CHASE
CUBA ON MY MIND

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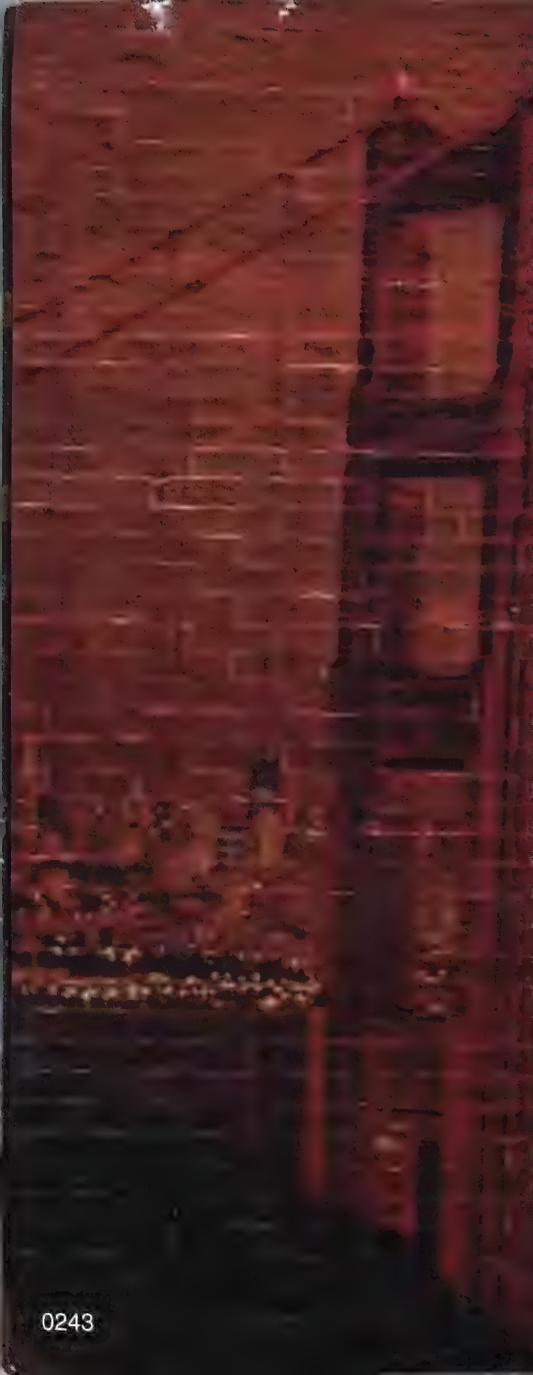
STRANGERS IN TOWN RETURN

ANGELINO
Here To Stay
PARENTAL
ADVISORY
EXPLICIT CONTENT



Executive Producers: **Angelino** and **Charles Jonathan Salerno**
A&R Direction: **Charles Jonathan Salerno**
A&R Assistant: **Angelino**
Songs: *Don't Stop, Down South, We Ain't Done*
mastered by **Chris Bellman**
For: **Bernie Grundman mastering**
Audio Consulting: **Steven Jarvis** and **John Greenham**
All Songs Published by **Charles J Publishing**
Manufactured and printed by
Disc Makers, Pennsauken, NJ, U.S.A.

Additional Publishers: **THUG NATION MUSIC**
UNIVERSAL MUSIC PUBLISHING GROUP

Angelino THANKS.....

I'd like to dedicate my album to charles salerno, my brothers john and dino, my mom and my dad for making my dream come true.

First off I'd like to thank god for giving me a talent I could share with the world.

chuck (my producer for believing in this project, cuz without him and his amazing talents, my voice would have never been heard), mom, dad, john, dino, mia (my girlfriend), maria, big d, dimitri, tom, angela, justin, dina, pete, christo, takouhi (queen) e-dub, marelena, sage, mark pitts (for helping me out), afeni shakur, 2 pac (rip), L studios, steven jarvis, tarpan studios, steve, san francisco, darlene, george, triton (for making a bad ass keyboard), interscope, los angeles, b.i.g (for being an inspiration in my life) Jay-z (for being a talented motha fucka!) jimmy da greek, johnny, titans lounge pictures, all my fans because without you I wouldn't exist, paul, club nv, my godmother and her family, my grandfathers rip, my grandmothers, everybody who helped make my dream come true, eminem (because he is an extraordinarily talented lyricist.) Everybody who helped put out my album here to stay. I luv ya'll. if I forgot anybody I really didn't mean to, you know I got luv for you.

0243

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Here To Stay
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ANGELINO

0243
Angelino Here To Stay
1. INTRO 2. HERE TO STAY 3. TREAT ME RIGHT FT. MARILENA
4. IS IT MY FAULT FT. SAGE 5. RICH GIRLS
6. WE AIN'T DONE (THE WEST JUST BEGUN) FT. 2 PAC
7. E-DUB SKIT 8. POPPIN FT. E-DUB
9. COMING THROUGH WITH IT FT. E-DUB 10. I KNOW
11. TAXI CAB SKIT 12. DON'T STOP FT. MARILENA
13. DOWN SOUTH 14. COMING SOON !!!
TOO SLICK RECORDS
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Angelino Here To Stay
0243

Romeo Blue

Lucky
Maria Anne
Blue On Blue
El Viento
Summer Rain
Daybreak
Ciudad Juarez
Everything
Sweet
Ice
Help The Poor (Robin Ford)
Romeo Blue
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Arisash Music 415-861-8113

Romeo Blue
Lucky
Maria Anne
Blue On Blue
El Viento
Summer Rain
Daybreak
Ciudad Juarez
Everything
Sweet
Ice
Help The Poor (Robin Ford)
All songs written and Produced by Thomas Hyman
All Rhythm and Lead Guitars by Thomas Hyman
Bass Matt Puentes
Piano Bobby Wyrick and Thomas Hyman
Strings Thomas Hyman
Saxophone Rock Hendricks
Mastered by John Hernandez
(c) 2008 Arisash Music (BMI)
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Romeo Blue
Romeo Blue

LC 3261

ANTON HEILLER, ORGAN

EPIC

VARIATIONS ON SEI GEGRÜSSET, JESU GÜTIG
PRELUDE AND FUGUE IN C MAJOR
PASSACAGLIA IN C MINOR

BACH ORGAN WORKS

Ellen Raskin

LC 3261

BACH: ORGAN WORKS

BACH: COMPLETE WORKS FOR ORGAN, VOL. 2

Variations on "Sei gegrüsset, Jesu gütig"
Prelude and Fugue in C Major
Passacaglia in C Minor

ANTON HEILLER, Organ

LC 3261

BACH: ORGAN WORKS

EPIC

EPIC

Johann Sebastian Bach's great organ works were written for the most part in his first and final periods, thus representing his earliest essays and the summation of his most mature style. From 1718 to 1735, the years which saw the production of the orchestral works and many of the greatest choral and harpsichord compositions, Bach composed very little for the solo organ. It should be pointed out here that it is extremely difficult to assign precise dates to most Bach works. Few of them (only one of the Preludes and Fugues for organ, for example) were published in his lifetime. Autograph manuscripts frequently are missing; in other cases three or four, made at various times, may be found. A great many works survive only in the copies made by students or colleagues of Bach. In some cases it is difficult to decide on the approximate period of composition, to say nothing of the year.

All the works recorded here are from Bach's early organ style, written between 1703 and 1718, representing the Arnstadt and Weimar periods. Arnstadt was Bach's first important post as organist and it was while he was here that he studied the works of Buxtehude, Frescobaldi, Legrenzi and Corelli.

Because of his magnitude and universality, Bach is apt to appear to us as a kind of impersonal force rather than a human being. This feeling doubtless stems also from the fact that we have such scanty information about Bach the individual man. Fortunately we have two sources of knowledge about the composer in the Arnstadt period, when he was in his late teens and early twenties, to give a more intimate and appealing portrait: the consistory documents from the New Church and, even more revealing, the organ works of this time.

During these formative years young Johann Sebastian was considered both eccentric and revolutionary by his elders. There was considerable dissatisfaction about his musical ideas and his personal independence, but his trip to Lübeck in the winter of 1705 brought about the first open clash. Bach had asked for a month's leave to go to Lübeck to learn "certain matters relating to his art," as he put it. Buxtehude was organist at Lübeck at this time and during Advent held the famous "Abendmusik" recitals, which Bach wanted to hear. He became so fascinated with musical activities in Lübeck that he tarried there for four months. When he returned in February 1706 to Arnstadt he found himself faced with an attack from the church consistory. Among the consistory's reprimands the following may be cited: 1) When Bach had been told that his chorales were too long he had promptly cut them so much that they were too short; 2) He had the "habit of making surprising variations in the chorales and intermingling various strange sounds, so that the congregation was utterly confused by it"; 3) He went to a nearby wineshop during the sermons; 4) He neglected the chorus; 5) He admitted a strange young woman to the choir to make music. (This was doubtless Maria Barbara Bach, his cousin and soon to be his wife.) And, of course, his prolonged visit to Lübeck was regarded very dimly. Bach's answers to these charges show him to have been both discreet and independent. He was able to stay on another year at Arnstadt. After this he moved to Mühlhausen and soon after to Weimar, marking the beginning of his first great period.

Bach's youthful energy and enthusiasm, his vast capacity for experimentation and his desire to develop a new personal style built on the contributions of contemporary German and Italian composers emerge clearly in the first organ works. Among these are three sets of variations (occasionally referred to as partitas) on chorale tunes. It is doubtless to such works as these that the consistory referred in their reprimand concerning the "surprising variations" and their "strange sounds." The three chorales are "Sei gegrüsset, Jesu gütig" (Receive Our Greeting, Sweet Jesus), "Christ, der du bist der helle Tag" (Christ, who art the bright day), and "O Gott, du frommer Gott" (O God, just God). The number of variations in each one corresponds to the number of verses in the original chorale.

"Sei gegrüsset, Jesu gütig" was probably written very early in the Arnstadt period, and some scholars assign it to the preceding Lüneburg period. It is possible that sections were composed at different times, since the first, second, third, fourth and sixth variations are entirely for the manuals, indicating that it may possibly have been conceived for another keyboard instrument. All the others, except the eighth, are chorale preludes very much like several in the *Orgelbuchlein*, while the eighth, which is not in all the manuscripts, may be somewhat later. The chorale melody itself is of the utmost simplicity.

From this somewhat scanty material Bach works out an astonishing variety of effects, anticipating the unparalleled resourcefulness which produced the *Goldberg Variations*. Most striking of all the variations is the tenth, a long and elaborate fantasia in five-part counterpoint. The short eleventh variation, also for five voices, is marked "in organo pleno," for full organ, and forms an impressive epilogue to the whole set. One can readily understand that this work, easily enjoyable as it is today, was considered unorthodox, overcomplicated and altogether too free in its treatment of the simple chorale by Bach's contemporaries in Arnstadt.

It is extremely difficult to decide on the date of composition of the Prelude and Fugue in C Major. It is definitely later than the chorale variations and is probably a product of Bach's first years in Weimar, although it may be earlier. It shows a distinct influence of the Italian masters whom Bach was studying in the second decade of the eighteenth century Legrenzi, Corelli and Vivaldi, all of whom supplied Bach with themes for various compositions at this time. It was this influence which, according to Albert Schweitzer, contributed "clarity and plasticity of musical structure" to his style, distinguishing it from the rather diffuse forms of Reinken, Buxtehude and Schütz. Another indication of Italian influence in the Prelude and Fugue in C Major is the relative simplicity of the harmonic scheme.

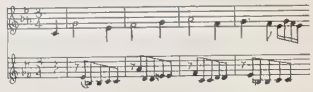
The Prelude is built on a fanfare-like motive which suggests the beating of drums.

The Fugue is also brilliant and carries through with another figure suggestive of rapid drumming.

The working out of the fugue is not so much distinguished by contrapuntal complexity as by an exuberant bravura technique with somewhat florid ornamentation. It is all in all very much what we might expect from a brilliant young composer trying his hand at a new kind of composition for the first time.

The Passacaglia was a favorite form of Buxtehude, and Bach had doubtless studied the form at Lübeck. Buxtehude however, placed the fugue at the beginning of the work, while Bach saved it for the end. The form itself is of unknown origin. It consists of a ground bass figure in triple measure over which a series of variations are constructed, with the theme always present in the bass. It differs from the Chaconne in that, in the latter, the theme may move from voice to voice. This, in effect, is what Bach does, for from the eleventh variation on the theme moves freely from one voice to the other. There are twenty variations in all; they lead directly into the "thema fugatum," in itself a vast fugal development on the basic theme. The theme is a serene and majestic pronouncement:

Against each repetition of the theme Bach counterpoints variations of increasing rhythmic complexity and emotional intensity. The fugue which follows has as its subject another variation on the basic theme:



The fugue works to an overpowering climax with a final statement of the theme in the soprano voice.

It is interesting to note that this work, so well known in orchestral transcriptions, was originally conceived for the clavicembalo with pedal, then rearranged for organ. It has puzzled critics that Bach never wrote further essays in this form, since it was obviously so successful. It represents the first flowering of Bach's full maturity with an admirable synthesis of the North German organ style of the "Sei gegrüsset, Jesu gütig," the lucid and brilliant counterpoint of the Italians, and Bach's own unique musical personality.

JIM GOODY

AT SHELLMARKETS

A REASON TO PLAY

Dave Laughlin

A REASON TO PLAY

As far as I know, I was saved at a Christian summer camp when I was twelve years old. My counselor led me to a profession of faith after an evening church service. But I had never been properly discipled after that, and as a result, I was unaware of what God expected of me as a Christian. Unfortunately, there was little evidence of my conversion during my years in school.

Shortly after graduating from high school, I entered active duty in the U.S. Army. But I was not satisfied with military life; I wanted to be "rich and successful". At that time, I thought success was determined by how much a person owned, materially. I set goals for myself to acquire a certain amount of possessions within a specified period of time. However, God saw that my goals and ambitions in life had been misdirected and He graciously intervened. He showed me, through various emotional and spiritual struggles, that being in a right relationship with Him was the first step toward genuine success.

Several months prior to my discharge, I surrendered my life completely to Jesus Christ. It was a commitment to follow Him and live for Him unconditionally. This experience initiated a change in my desires and ambitions. I had acquired a burning desire to study and memorize God's Word. God's charge to Joshua before he crossed the Jordan River was to meditate on His Word day and night, "so that you may be careful to do according to all that is written in it; for then you will make your way prosperous, and then you will have success." (Josh. 1:8 NASB). I prayed more often (1 Thes. 5:17), and attended church more faithfully (Heb. 10:25). I began to tell others about the forgiveness of sins through faith in Christ, and the guidance and purpose in life that He offers (1Thes. 1:8). I learned that real success was not the acquiring of material possessions, but the conforming of myself to Christ's image, "for whom He foreknew, He also predestined to become conformed to the image of His Son" (Rom. 8:29 NASB).

I thank God for being patient with me, for showing me real meaning in life and for securing a place in heaven with Him through Jesus Christ. The Lord is worthy of all the praise and glory I can offer Him using the talents and abilities He's given me. "Worthy is the Lamb that was slain to receive power and riches and wisdom and might and honor and glory and blessing" (Rev. 5:12 NASB).

Dave Laughlin

SIDE ONE

I'll Fly Away 1:50
Brumley / Brumley / Arr. Atkins, Laughlin

Give Them All To Jesus 2:43
Phil Johnson / Bob Benson, Sr. / Justin Time Music / SESAC / Arr. Laughlin

Savior, Like A Shepherd Lead Us 2:30
William B. Bradbury / Arr. Laughlin

Havah Nagilah (Come, Let's Rejoice) 2:10
Jack Kammen / Arr. Laughlin

Open Our Eyes 2:21
Bob Cull / Maranatha! Music / Arr. Foster, Laughlin

Jesus Loves Me* / Oh How He Loves You And Me 2:32**
*William B. Bradbury / Arr. Laughlin // **Kurt Kaiser / Word Music / ASCAP / Arr. Laughlin

SIDE TWO

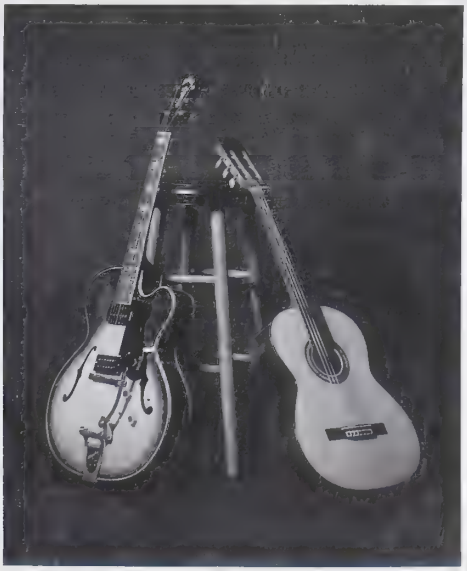
Backporch Fellowship 2:32
Laughlin / Arr. Laughlin

Rejoice In The Lord Always / This Is The Day 1:18
Arr. Laughlin

They'll Know We Are Christians 2:42
Peter Scholtes / Arr. Laughlin

Shall We Gather At The River? 1:57
Robert Lowry / Arr. Laughlin

Holy, Holy, Holy 2:42
John B. Dykes / Arr. Laughlin



Produced By: DAVE LAUGHLIN.

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Percussion: JIM WARE

Bass On Synthesizer: RON SELLE

Strings On Synthesizer: DAVE CONKLIN

Recorded At: THE PADDED CELL [illegible]

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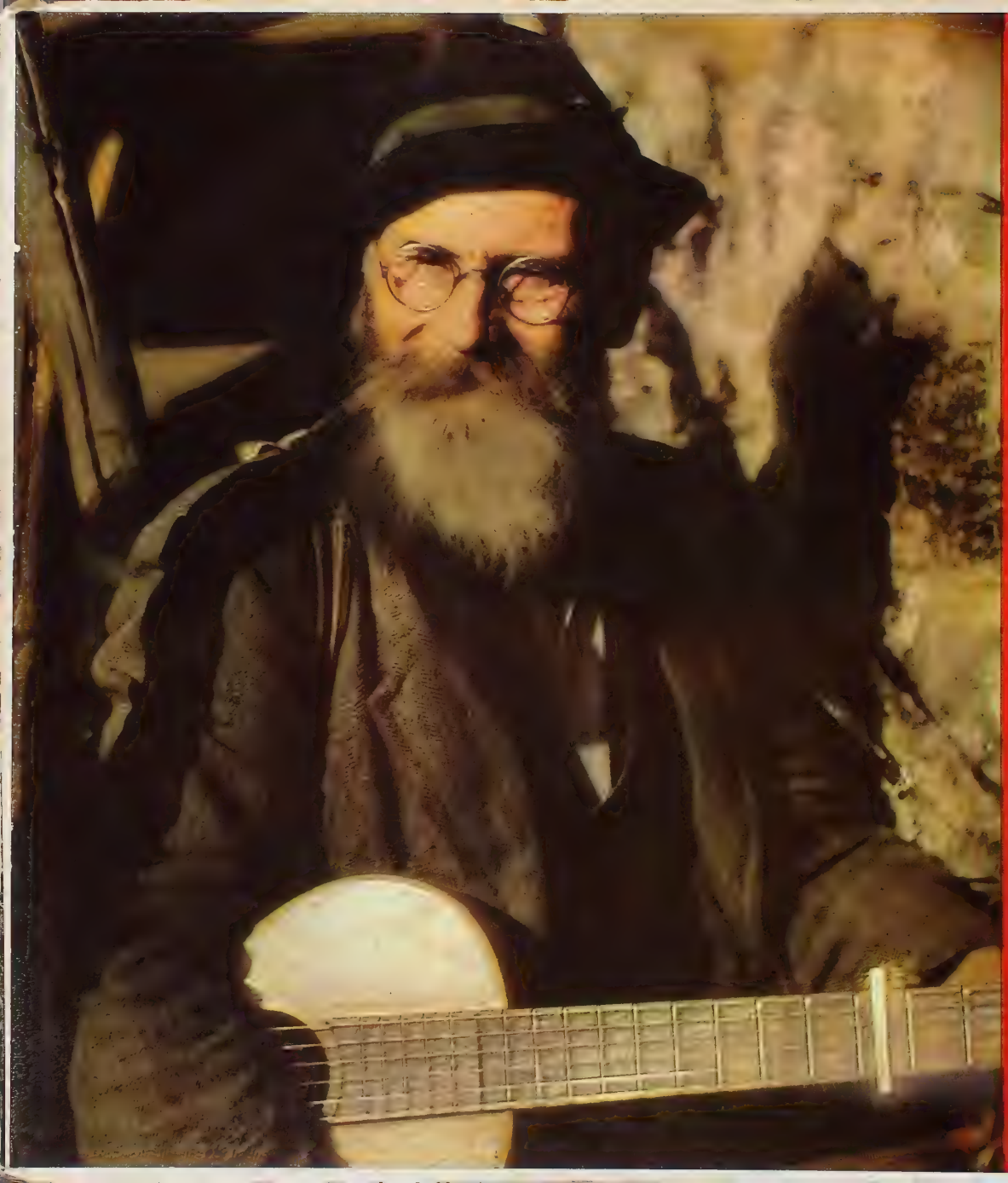

VOX

VX 25.750

German Folk Songs

OF LONG AGO

Albert Greiner Chorus, Augsburg

Joseph Lautenbacher, conductor

VOX VX 25.750

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VOX ULTRA HIGH FIDELITY

German Folk Songs of Long Ago

Albert Greiner Chorus, Augsburg
Joseph Lautenbacher, conductor

Folksongs were more important to the Germans than to people of most other countries. Strangely enough, the obvious term *Volkslied* was coined as late as 1773, by the German poet and philosopher Johann Gottfried Herder, after the songs themselves had circulated for many hundred years. They were a great creative stimulus for German composers, forceful antidote against the overwhelming influence of Italian music which had all of Europe north of the Alps infatuated by its brilliance and clarity.

The first collection of old anonymous German folksongs dates back to 1471; their origin in unknown. The bearded Bavarian on the cover of this record suggests what the people must have been like who sang them for the first time, perhaps in front of the hearth, or working the fields, or serenading. Whoever they were, they must have had a strong creative force to improvise an indestructible little opus which overshadowed their identity. The songs were handed down orally, from one generation to the next. In Germany an important factor in their dissemination were the travelling musicians who sang at fairs, in taverns, or at some public celebration, and sold verses on separate sheets of paper to the audience who sang with them until they knew the tunes by heart. The folksongs never became obsolete. The melodies underwent gradual metamorphosis in centuries of oral transmission and the words were adapted to the changing vernacular. But what remained unchanged were the simplicity of melody, rhyme and rhythm, the perennial popular philosophy, and the typically German inclination toward tuneful, meditative sentiment.

The folksongs, thus, were "written by the people," as the great German poet Ludwig Uhland said. Yet in the 18th and 19th centuries many songs written by poets and composers of renown, in simple rhyme and set to a simple melody, were adopted as folksongs by virtue of their topical or emotional appeal. *Zu Augsburg steht ein hohes Haus* (There's a tall building in Augsburg), the second song on this record, by Justinus Kerner and A. Knab, is an example of this type of folksong.

The songs in this collection come from various lands in which Germans have lived, but they all have a common denominator: local patriotism, love and pride of the homeland, of its nature, towns, and folks. One of the songs, No. 9, glorifies northern Switzerland; another, No. 13, the Austrian province of Styria. No. 14 pictures the mood of as distant a land as Bessarabia which has seen many a ruler come and go since German peasants migrated to the fertile Eastern steppes, always preserving their traditions. Nos. 6 and 7 picture the natural and architectural beauty of Regensburg, the ancient Romans' proud Ratisbon which to reach by boat you have to brave the whirls of the Danube, while No. 11 glorifies the bridge of Koblenz on the Rhine. The colorful sampling, sung by the Albert Greiner Chorus under Joseph Lautenbacher takes us through centuries of indestructible popular lore.

Ann M. Lingg

GERMAN FOLK SONGS of Long Ago

GERMAN FOLK SONGS of Long Ago

SIDE 1

1. **Es, es, es und es** (It, it, it and it) (circa 1826)
2. **Zu Augsburg steht ein hohes Haus** (words: Justinus Kerner, melody: A. Knab) (There's a tall building in Augsburg)
3. **Schwabenliesl** (Liesl from Swabia)
4. **Koeln am Rhein** (Cologne on the Rhine)
5. **Es steht ein Baum im Odenwald** (There's a tree in the Odenwald) (Melody: after Reinhardt)
6. **Als wir juengst in Regensburg waren** (Bavarian, circa 1830) (When we were in Regensburg recently)
7. **Zu Regensburg auf der Kirchturmspitz** (On the church spire of Regensburg)
8. **Zu Lauterbach** (from Upper Bavaria)

SIDE 2

9. **Vo Luzern uf Weggis zue** (From Lucerne to Weggis) (From Bodensee area)
10. **Es wohnte eine Muellerin** (There lived a miller's wife) (From Tuebingen)
11. **Zu Koblenz auf der Bruecken** (On the bridge at Koblenz)
12. **Wenn i auf Amorbach geh'** (When I go to Amorbach) (From Lower Franconia)
13. **I bin a Steirerbua** (I am a chap from Styria)
14. **Bauernlied** (Peasant Song from Bessarabia)
15. **Es flog ein klein Waldvoegelein** (There flew a little forest bird) (circa 1610)

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PHOTO: VINCENT JARMOLOVITZ FROM SHOSTAL 8-58 *Printed in U.S.A.*

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Stollenburg

L-73
NINA
Bouzoukee
in HI-FI
HELLENIC MUSIC
BRAHMAN

BOUZOUKEE IN HI-FI

IF YOU'VE EVER chanced to visit a "bouzoukee bistro" in New York, Boston, Chicago or Hollywood, you know the center of attention is the bouzoukee player who sits in a corner of the dim, pink-lighted bandstand, rapt in deep concentration as he plays.

What, you ask, is a bouzoukee? It's a descendant of the lute, long-necked and carved from fine wood. Its tone is tinnier, similar to the banjo's, only richer, more resonant.

Lately, there's been a vogue for the bouzoukia (plural for bouzoukee), and cosmopolitan crowds gather nightly at the bouzoukee bistros (in New York these off-the-beaten-track places have such romantically exotic names as Port Said, Kephisia, Nea Zoe, Nights of Athens). Customers come from far and wide to listen to the bouzoukee music and to watch dark-eyed bellydancers shimmy and fling spangly chiffon veils into the air.

Oftentimes, the customers, moved by the stirring music of the bouzoukee, rise and snap their fingers and dance to the minor rhythms of the mesmerizing songs. Zsa Zsa Gabor, Sophia Loren, Bob Hope, Andy Williams, heavyweight champ Ingemar Johansson are among the many visitors to these sidestreet hideaways, and more often than not may be seen twirling on the hardwood dance floor, snapping time with their fingers while improvising on a zeimbekiko dance. Greek shipowners descend upon the bouzoukee clubs in droves, and they wave white handkerchieves in the air as they dance their favorite folk dances from the Greek islands of their birth. And to give the places a true across-the-seas flavor, sailors from Greek ships in harbor come by to drink and dance away their homesick blues.

It's a world apart from anything you may have known, the world of the bouzoukee, and if you haven't had the enjoyment of an introduction, this album is a preview of the bouzoukee's various moods, its happy refrains and its sad laments.

You'll hear Kostas Kaplanis, one of Athens' outstanding bouzoukee players, also Manolis Hiotis and Apostolos Kaldaras playing the bouzoukee. Kostas Manolis and Apostolos are dark, handsome men with black mustaches, and a day never passes without either of them playing at a bouzoukee bistro. There are songs in the album by the pretty and lively Zoe Nahi (whose name, translated, means, "May she have life"). You'll also hear Ketty Petraki, Yota Lydia, Stelios Kazantzidis, Rena Dalia, Th. Kavourakis and Panayotis Angelopoulos sing many of the popular songs and dances of their native land.

Once the spirit of the bouzoukee captures your heart, you'll want to hear its music again and again.

Notes by GEORGE CHRISTY

				BOUZOUKEE BY
SIDE ONE				
1. OH SEVDA POU EHO	(What Love I Have)	Tsiftetelli	KETTY PETRAKI	Ap. Kaldaras
2. ISOS AVRIO	(Maybe Tomorrow)	Zeimbekiko	STELIOS KAZANTZIDIS	K. MaTtheos
3. BEAUTIFUL		Solo Bouzoukee		M. Hiotis
4. TO DIKO SOU TO MARAZI	(The Sorrow You Give Me)	Hasapico	ZOE NAHI	K. Kaplanis
5. PALI ME GELASES	(Again You Fooled Me)	Kalamatianos	YOTA LYDIA	K. MaTtheos
6. APOPSE OLA EINAI GIA SENA	(Tonight Everything is For You)	Karsilama	RENA DALIA-KAVOURAKIS	I. Tatassopoulos
SIDE TWO				
1. FANTASIA		Solo Bouzoukee		M. Hiotis
2. TO PEDI MOU PERIMENO	(Waiting For My Child)	Zeimbekiko		K. MaTtheos
3. EISAI SY TO SPLAHNO MOU	(You're My Feelings)	Tsiftetelli	KAZANTZIDIS-MARINELLA	K. MaTtheos
4. POLLES NYFOULES EIDAME	(Many Brides We've Seen)	Kalamatianos	AGGELOPOULOS-LYDIA	Ap. Kaldaras
5. KOSTA ME LEN EMENA	(My Name is Kosta)	Zeimbekiko	KETTY PETRAKI	K. Kaplanis
6. TAXIM		Solo Bouzoukee	KOSTAS KAPLANIS	M. Hiotis

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PRINTED IN WESTERN GERMANY

BOSTON ORCHESTRA AND CHORALE

Earl H. Williams - Conducting

HIAWATHA'S WEDDING FEAST

S. Coleridge - Taylor

S. Coleridge - Taylor
1875 - 1912

It is given to but few men in so short a time to create for themselves a position of such prominence on two continents as has fallen to the lot of Samuel Coleridge - Taylor. Born in London August 15, 1875, Mr. Coleridge-Taylor is not yet thirty. His father, an African and a native of Sierra Leone, was educated at King's College, London, and his medical practice was divided between London and Sierra Leone.

As a child of four and five Coleridge - Taylor could read music before he could read a book. His first musical instruction was on the violin. As one of the singing-boys in St. George's Church, Croydon, he received an early training in choral work. At fifteen he entered the Royal College of Music as a student of violin. Afterwards winning a scholarship in composition he entered, in 1893, the classes of Sir Charles Villiers Stanford, with whom he studied four years more.

Mr. Coleridge - Taylor early gave evidence of creative powers of a high order, and to-day, at the age of twenty-nine, he ranks as one of the most interesting and remarkable of British composers and conductors. Aside from his creative work, he is actively engaged as a teacher in Trinity College, London, and as conductor of the Handel Society, London, and the Rochester Choral Society. At the Gloucester Festival of 1898 Mr. Coleridge - Taylor attracted general notice by the performance of his "Ballade in A minor", for orchestra, Op. 30, which he had been invited to conduct. His remarkably sympathetic setting in cantata form of portions of Longfellow's "Hiawatha," Op. 33, has done much to make him known in England and America. This triple choral work, with its haunting melodic phrases, bold harmonic scheme, and vivid orchestration, was produced one part or one scene at a time. The work was not planned as a whole, for the composer's original intention was to get "Hiawatha's Wedding Feast" only. This section was first performed at a concert of the Royal College of Music under the conductorship of Stanford, November 11, 1898. In response to an invitation from the committee of the North Staffordshire Musical Festival "The Death of Minnehaha," Op. 33, No. 2, was written, and given under the composer's direction at Hanley, October 26, 1899. The overture to "The Song of Hiawatha," for full orchestra, Op. 33 #3, a distinct work, was composed for and performed at the Norwich Musical Festival of 1899. The entire work, with the added third part, "Hiawatha's Departure", Op. 33, #4, was first given by the Royal Choral Society in Royal Albert Hall, London, March 22, 1900, the composer conducting.

The first performance of the entire work in America was given under the direction of Mr. Charles E. Knauss by the Orpheus Oratorio Society in Easton, Pa., May 5, 1903. The Cecilia Society of Boston, under Mr. B. J. Lang, gave the first performance of "Hiawatha's Wedding Feast" on March 14, 1900; "Hiawatha's Departure of December 5; and on December 2, 1903, "The Death of Minnehaha" together with "Hiawatha's Departure."

In 1902, Mr. Coleridge - Taylor was invited to conduct at the Sheffield Musical Festival his orchestral and choral rhapsody "Meg Blane," Op. 48. The fact that this work was given on the same program with a Bach cantata, Dvorak's "Stabat Mater" and Tchaikovsky's "Symphonie Pathetique" indicates the high esteem in which the composer held.

A sacred cantata of the dimensions and style of a modern oratorio, "The Atonement, Op. 53, was first given at the Hereford Festival, September 8, 1903, under the composer's baton, and its success was even greater at the first London performance in the Royal Albert Hall on Ash Wednesday, 1904, the composer conducting. The first performance of "The Atonement" in this country was by the Church Choral Society under Richard Henry Warren at St. Thomas's Church, New York, February 24 and 25, 1904. Worthy of special mention are the Quentet for Clarinet and Stringe Op. 8, 1897, which Joachim has given, and the Sorrow songs, Op. 57, a setting of six of Christiana Rossetti's exquisite poems.

Mr. Taylor has written much, has achieved much. His work, moreover, possesses not only charm and power but distinction, the individual note. The genuineness, depth and intensity of his feeling, coupled with his mastery of technique, spontaneity, and ability to think in his own way, explain the force of the appeal his compositions make. Another element in the persuasiveness of his music lies in its naturalness, the directness of its appeal, the use of simple and expressive melodic themes, a happy freedom from the artificial. These traits, employed in the freedom of modern musical speech, coupled with emotional power and supported by ample technical resource, beget an utterance quick to evoke response.

These notes were taken from the preface of a publication of Twenty - Four Melodies, transcribed for piano by S. Coleridge - Taylor Op. 59. Preface by Booker T. Washington.

HIAWATHA'S WEDDING FEAST

S. Coleridge-Taylor

Words by H.W. Longfellow

Earl H. Williams-conducting the Boston Orchestra and Choral

James H.Barr-Guest Conductor—Earl H.Williams

SIDE ONE

You shall hear how Pau-Puk-Keewis,
How the handsome Yenadizze,
Danced at Hiawatha's wedding;
How the gentle Chibiabos,
He the sweetest of musicians,
Sang his songs of love and longing;
How Iagoo, the great boaster,
He the marvellous storyteller,
Told his tales of strange adventure,
That the feast might be more joyous,
That the time might pass more gaily,
And the guests be more contented.

Sumptuous was the feast Nokomis
Made at Hiawatha's wedding.
All the bowls were made of bass-wood,
White and polished very smoothly,
All the spoons of horn of bison,
Black and polished very smoothly.

She had sent through all the village
Messengers with wands of willow,
As a sign of invitation,
As a token of the feasting;
And the wedding-guests assembled,
Clad in all their richest raiment,
Robes of fur and belts of wampum,
Splendid with their paint and plumage,
Beautiful with beads and tassels.

First they ate the sturgeon, Nahma,
And the pike, the Maskenozha,
Caught and cooked by old Nokomis,
Then on pemican they feasted,
Pemican and buffalo marrow,
Haunch of deer and hump of bison,
Yellow cakes of the Mondamin,
And the wild rice of the river.

But the gracious Hiawatha,
And the lovely Laughing Water,
And the careful old Nokomis,
Tasted not the food before them,
Only waited on the others,
Only served their guests in silence.

And when all the guests had finished,
Old Nokomis, brisk and busy,
From an ample pouch of otter,
Filled the red stone pipes for smoking
With tobacco from the South-land,
Mixed with bark of the red willow,
And with herbs and leaves of fragrance.

Then she said, "O Pau-Puk-Keewis,
Dance for us your merry dances,
Dance the Beggar's Dance to please us,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

Then the handsome Pau-Puk-Keewis,
He the idle Yenadizze,
He the merry mischief-maker,
Whom the people called the Storm-Fool,
Rose among the guests assembled.

Skilled was he in sports and pastimes,
In the merry dance of snow-shoes,
In the play of quoits and ball-play;
Skilled was he in games of hazard,
In all games of skill and hazard,
Pugasaing, the Bowl and Counters,
Koomtassoo, the Game of Plum-stones.

Though the warriors called him Faint-Heart
Called him coward, Shaugodaya,
Idler, gambler, Yenadizze,
Little heeded he their jesting,
Little cared he for their insults,
For the women and the maidens
Loved the handsome Pau-Puk-Keewis.

He was dressed in shirt of doe-skin,
White and soft, and fringed with ermine,
All inwrought with beads of wampum;
He was dressed in deer-skin leggings,
Fringed with hedgehog quills and ermine,
And in mocassins of buck-skin
Thick with quills and beads embroidered.
On his head were plumes of swan's down,
On his heels were tails of foxes,
In one hand a fan of feathers,
And a pipe was in the other.

Barred with streaks of red and yellow,
Streaks of blue and bright vermilion,
Shone the face of Pau-Puk-Keewis.
From his forehead fell his tresses,
Smooth and parted like a woman's,
Shining bright with oil, and plaited,
Hung with braids of scented grasses,
As among the guests assembled.
To the sound of flutes and singing,
To the sounds of drums and voices,
Rose the handsome Pau-Puk-Keewis,
And began his mystic dances.

First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine trees,
Through the shadows and the sunshine,
Treading softly like a panther,
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

Then along the sandy margin
Of the lake, the Big-Sea-Water,
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him;
Till the wind became a whirlwind,
Till the sand was blown and sifted
Like great snowdrifts o'er the landscape,
Heaping all the shores with Sand Dunes,
Sand Hills of the Nagow Wudjoo!

Thus the merry Pau-Puk-Keewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing
There among the guests assembled,
Sat and fanned himself serenely
With his fan of turkey-feathers.

Then they said to Chibiabos,
To the friend of Hiawatha,
To the sweetest of all singers,
To the best of all musicians,
"Sing to us, O Chibiabos!
Songs of love and songs of longing,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

And the gentle Chibiabos
Sang in accents sweet and tender,
Sang in tones of deep emotion,
Songs of love and songs of longing,
Looking still at Hiawatha,
Looking at fair Laughing Water,
Sang he softly, sang in this wise:

SIDE TWO

"Onaway! Awake, beloved!
Thou the wild-flower of the forest!
Thou the wild-bird of the prairie!
Thou with eyes so soft and fawn-like!
"If thou only lookest at me,
I am happy, I am happy,
As the lilies of the prairie,
When they feel the dew upon them!
"Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening,
In the Moon when leaves are falling.
"Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine,
In the Moon when nights are brightest?
"Onaway! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant Moon of Strawberries!
"When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it!
"When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleam the ripples
That the cold wind makes in rivers.
"Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me!
"I myself, myself! behold me!
Blood of my beating heart, behold me!
O awake, awake, beloved!
Onaway! awake, beloved!"

Thus the gentle Chibiabos
Sang his song of love and longing;
And Iagoo, the great boaster,
He the marvellous storyteller,
He the friend of old Nokomis,
Jealous of the sweet musician,
Jealous of the applause they gave him,
Saw in all the eyes around him,
Saw in all their looks and gestures,

Clay Douglas-Tenor

That the wedding-guests assembled
Longed to hear his pleasant stories,
His immeasurable falsehoods.

Very boastful was Iagoo:
Never heard he an adventure
But himself had made a greater;
Never any deed of daring
But himself had done a bolder;
Never any marvellous story
But himself could tell a stranger.

Would you listen to his boasting,
Would you only give him credence,
No one ever shot an arrow
Half so far and high as he had;
Ever caught so many fishes,
Ever killed so many reindeer,
Ever trapped so many beaver!

None could run so fast as he could,
None could dive so deep as he could,
None could swim so far as he could;
None had made so many journeys,
None had seen so many wonders,
As this wonderful Iagoo,
As this marvellous storyteller!

Thus his name became a by-word
And a jest among the people!
And whene'er a boastful hunter
Praised his own address too highly,
Or a warrior, home returning,
Talked too much of his achievements,
All his hearers cried, "Iagoo!
Here's Iagoo come among us!"

He it was who carved the cradle
Of the little Hiawatha,
Carved its framework out of linden,
Bound it strong with reindeer's sinews;
He it was who taught him later
How to make his bows and arrows,
How to make the bows of ash-tree,
And the arrows of the oak-tree.
So among the guests assembled
At my Hiawatha's wedding
Sat Iagoo, old and ugly,
Sat the marvellous storyteller.

And they said, "O good Iagoo,
Tell us now a tale of wonder,
Tell us of some strange adventure,
That the feast may be more joyous,
That the time may pass more gaily,
And our guests be more contented!"

And Iagoo answered straightway,
"You shall hear a tale of wonder,
You shall hear of strange adventures."
So he told the strange adventures
Of Osseo, the Magician,
From the Evening Star descended.

Such was Hiawatha's Wedding,
Thus the wedding-banquet ended,
And the wedding-guests departed,
Leaving Hiawatha happy
With the night and Minnehaha.

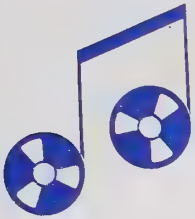
TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO A
FG 0001
DRP-8210
℗ 1982
Family of Gold
BMI
Time 5:33
JELLIE ROLL BEAT VOCAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661

MONROE COUNTY SCHOOL MUSIC ASSOCIATION

H.W. SCHROEDER HIGH SCHOOL
MARCH 6, 1982

JUNIOR HIGH ALL—COUNTY MUSIC FESTIVAL

Orchestra - Mr. Henry Neubert
Chorus - Mr. John Armstrong
Band - Mr. Gary L. Sprague



Recorded on location by:

Reel Sound

Rochester, New York

WEST SIDE BAPTIST CHURCH

SINGS

Gilbert W. Rogers
Minister of
Music

Willie S. Cromer
Minister

Sacred Music

Century Records STEREO

WEST SIDE BAPTIST CHURCH MUSIC MINISTRY

WEST COLUMBIA, SOUTH CAROLINA

West Side Baptist Church Sings Sacred Music

GILBERT W. ROGERS, MINISTER OF MUSIC

WILLIE S. CROMER, MINISTER

SIDE ONE

The Men of Song

1. THE SOLID ROCK . . . . . Edward Mote-William B. Bradbury (2:37)
2. THE WAYFARING STRANGER . . . . . American Folk Hymn (3:54)
3. THE CHURCH IN THE WILDWOOD . . . . . William S. Pitts (1:45)

Soloist: J. W. Parker, Jr.

The Singing Men

1. RISE UP, O MEN OF GOD . . . . . Arr. Howard F. Starks (2:29)
2. THERE'S A CALL RINGING CLEAR . . . . . Robert L. Cooper (2:28)
3. MEN ON THE MARCH FOR CHRIST . . . . . Lloyd D. Bell (1:56)

SIDE TWO

Ladies' Chorus

1. I LOVE THEE . . . . . Anonymous (2:26)
2. NO, NOT DESPAIRINGLY . . . . . Horatius Bonar-Ann B. Spratt (2:47)
3. TAKE TIME TO BE HOLY . . . . . Arr. Bob Burroughs (2:15)

Soloists: Ladies' Trio

Ladies' Trio

1. YES, HE DID . . . . . Arr. Harold Decou (2:00)
2. PRECIOUS MEMORIES . . . . . J. B. F. Wright (2:58)
3. THROW OUT THE LIFE LINE . . . . . Arr. Harold Decou (2:25)

The West Side Baptist Church of West Columbia, South Carolina has a fully graded choir and music ministry under the able leadership of Mr. Gilbert W. Rogers, who is full-time Minister of Music. These choirs and this music ministry have meant much to the worship services of the church and to the spiritual growth of the people. These choirs have contributed tremendously to the service of Christ in our area.

Willie S. Cromer, Pastor

Ladies' Trio
Susan Parker, Becky Bass, Mary Sue Catoe

The Men of Song
Standing: David M. Miller, Gilbert W. Rogers
Seated: J. W. Parker, Jr., Fred K. Adkins, Jr.

Ladies' Chorus

Alphayon Sightler
Pianist

The Singing Men

Susan Parker
Pianist

The Ladies' Chorus was begun in July, 1968. This group of volunteer singers rehearse once a month and sing for the evening worship hour every fourth Sunday evening. These ladies, graded high school graduation and up, respond each month in singing the praises of God. They sing for joy – singing from their hearts.

Mahan
ist

Carol and Alphayon

Becky Bass
Organist

Organized in January of 1968, **The Singing Men** have sung on each third Sunday night for the worship service. These laymen offer much to the growth of the music ministry and the spirituality of West Side's church family. Singing adds a great lift to the lives of these men. They sing for joy – singing from their hearts.

Century RECORDS

STEREO

This stereo LP is a product of the most modern recording, mastering and processng techniques of the record industry and is worthy of the finest playback equipment

Recorded by Bob Davis
Century Records

36491

DECEMBER 1970

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett – Conductor

Assisted by

THE PARAMUS HIGH SCHOOL WIND ENSEMBLE

Mr. Frank Ryerson - Conductor

GTANGER

BERGEN COUNTY MUSIC EDUCATORS
INCORPORATED

presents

THE SEVENTH ANNUAL

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett
Conductor

Assisted By

THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson
Conductor

Sunday, January 25, 1970 — 3:00 P.M.
PARAMUS HIGH SCHOOL
Paramus, New Jersey

Mr. Richard L. Bartlett, Chairman of the Fine Arts Department at Cresskill High School, Cresskill, New Jersey.

CHORUS PERSONNEL

Soprano

Margaret Aldridge (L)
Barbara Anderson (NVD)
Deborah Bendixen (FL)
Linda Buonocore (NVOT)
Diane Caltabiano (NVD)
Virginia Carlson (BD)
Joni Clark (CP)
Brigitta Clermont (P)
Marjorie Coombs (BD)
Jane D'Arcy (L)
Barbara Fellbaum (NVD)
Leslie Ferrec (NH)
Charlene Greenhalgh (CP)
Laura Ann Johnson (C)
Toria Knopf (NH)
Terry Giangola (NVD)
Suzanne Gioni (T)
Geri Lyn Haney (NH)
Dorothy Hogan (NVD)
Patricia Kimball (NVOT)
Elnora Kraus (BD)
Joan Kraus (BD)
Louise Krawiec (RM)
Janet Lee (NVOT)
Susan LeVier (NH)
Paula Lishok (P)
Debbie Little (R)
Cynthia Litz (PP)
Susan Maehrlein (PP)
Sherill Mason (NVD)
Suzanne McCaffrey (NVD)
Linda Mehl (P)
Michele Murburg (NVOT)
Sweety Polewacz (L)
Barbara Quist (NVD)
Charlotte Rettino (C)
Barbara Robertson (NM)
Susan Salvati (L)
Joyce Ann Schauble (NVD)
Dana Stimpson (NH)
Sheila Taylor (NH)
Carol L. VanTilburg (MP)
Lisa Wagner (IH)
Jacqueline Winch (BD
Janice Yurcheyk (IH)

Alto

Helen Ash (NH)
Kathy Ashley (BA)
Melanie Bazaz (NVOT)
Martha Bein (NVOT)
Susan Brison (NH)
Bernadette Cag (L)
Jane Cappel (NH)
Linda Cataldo (RM)
Ruth Cecil (T)
Claudia Cimma (NH)
Anne Marie Dashcund (NVD)
Dorothy E. Dempsey (L)
Amy Foley (NVD)
Cicora Gangi (C)
Victoria Gauci (L)
Monica Gerhard (CP)
Roberta Gilbert (P)
Rebecca Lake (NVOT)
Marion Leenders (NH)
Pat Leppin (L)
Laura Libonati (NH)
Sue Mabie (NH)
Kathy Manning (NH)
Corkey Pestel (L)
Dee Post (FL)
Ruby Marie Reyna (L)
Teri Rose (IH)
Karen Santic (C)
Karen Schaefer (P)
Jennie Sharp (HH)
Sally Shute (NVD)
Kathryn Straw (NVOT)
Janet Strom (T)
Andrea Tholl (NH)
Frances Vallone (BD)
Linda Wagner (RM)
Elaine Weisz (RM)
Cindy Yost (NVD)

Tenor

Eric Aufricht (NH)
Roy Evans (NVOT)
Warren C. Fristensky (RM)
Rob Gangi (C)
David Hansen (NH)
Dennis Keeler (C)
Jonathan Kelley (C)
Edward Korndoerfer (NM)
James N. Lazos (HH)
Jim Pistrang (NVD)
Andrew D. Rivers (NVOT)
John E. Spaulding (T)
Matthew Stoddart (NVD)
Mario Triveri (C)
Bruce Weber (NH)
Keith Zwicker (FL)

Bass

Ernie Alessi (RM)
John C. G. Arbo (MP)
Lindsay Bigelow (NVOT)
Steve Boschetti (C)
John Bouregy (HH)
William A. Boyajian (HH)
Victor Dorff (FL)
William Ehrlich (RM)
Kenneth Erb (NVD)
Harlan Ettinger (C)
Arnold Friedman (P)
Peter M. Fyfe (RM)
Benjamin Gorton (NVD)
Richard H. Koonce (R)
Gary Kutzelman (L)
Craig Little (HH)
James Lovell (NVD)
Raymond Lutz (FL)
Michael Moore (R)
David Paul (L)
Robert N. Richardson (C)
John Santic (C)
Steven Schuster (C)
Robert Sobel (NVD)
Jan Stevens (NVD)
Richard Szulewski (L)

SIDE ONE

Sing To The Lord A New Song — *Heinrich Schutz*
Haec est dies — *Jacobus Gallus*
Silent Devotion and Response from Sacred Service — *Ernest Bloch*
Ain'-A-That Good News — *William L. Dawson*
Three Folk Songs — *Johannes Brahms*
I'd Enter Your Garden
The Fiddler
How Sad Flow The Streams
Kde Su Kravy Moje — *H. A. Schimmerling*

SIDE TWO

Overture in Bb — *Giovannini*
Treatise For Two — *Bennett*
Erica Friedman, *clarinet*
Janet Greenberg, *flute*
Arioso — *Williams*

SIDE THREE

Thoughts of Love — *Arthur Pryor*
Walter Sayre III, *trombone*
Victory At Sea Suite — *Richard Rodgers*

SIDE FOUR

Misa Criolla — *Ariel Ramirez*

Soloists

Kyrie — Janice Yurcheyk, Teri Rose
Gloria — Karen Santic, Ruth Cecil
Agnus Dei — Robyn Gangi, Dennis Keeler

Instrumentalists

String Bass — Ricky Heyman
Percussion — John Arbo, Lindsay Bigelow, Victor Dorff, Ed Korndoerfer

Once To Every Man and Nation — *David Stanley York*

PARAMUS HIGH SCHOOL WIND ENSEMBLE

Mr. Frank Ryerson, *Director*

Clarinet
E. Friedman
N. Vidair
I. McNish
L. Kochenberger
J. Smith
B. Zamer
M. Gambro

Alto Clarinet
P. Roth
S. Sepp

Contrabass Clarinet
I. Keneka

Saxophone
E. Abrahamsen
W. Nahama
D. Nordyk
D. DeRiemzo

Oboe
S. Krieger

Bassoon
I. Cohen
B. Meacham

Flute
J. Greenberg
J. Blackman
J. Samuels

Trumpet
S. Kutniewski
M. Slisko
A. Koenig
T. Atkinson
R. Forss
W. Pratt

Trombone
W. Sayre
J. Long
M. Salwen, *Librarian*

Baritone
J. Krieger
D. Cranz

French Horn
R. Held
S. McCarthy
P. Puckhaber, *Librarian*

String Bass
R. Heyman
G. Nordyk

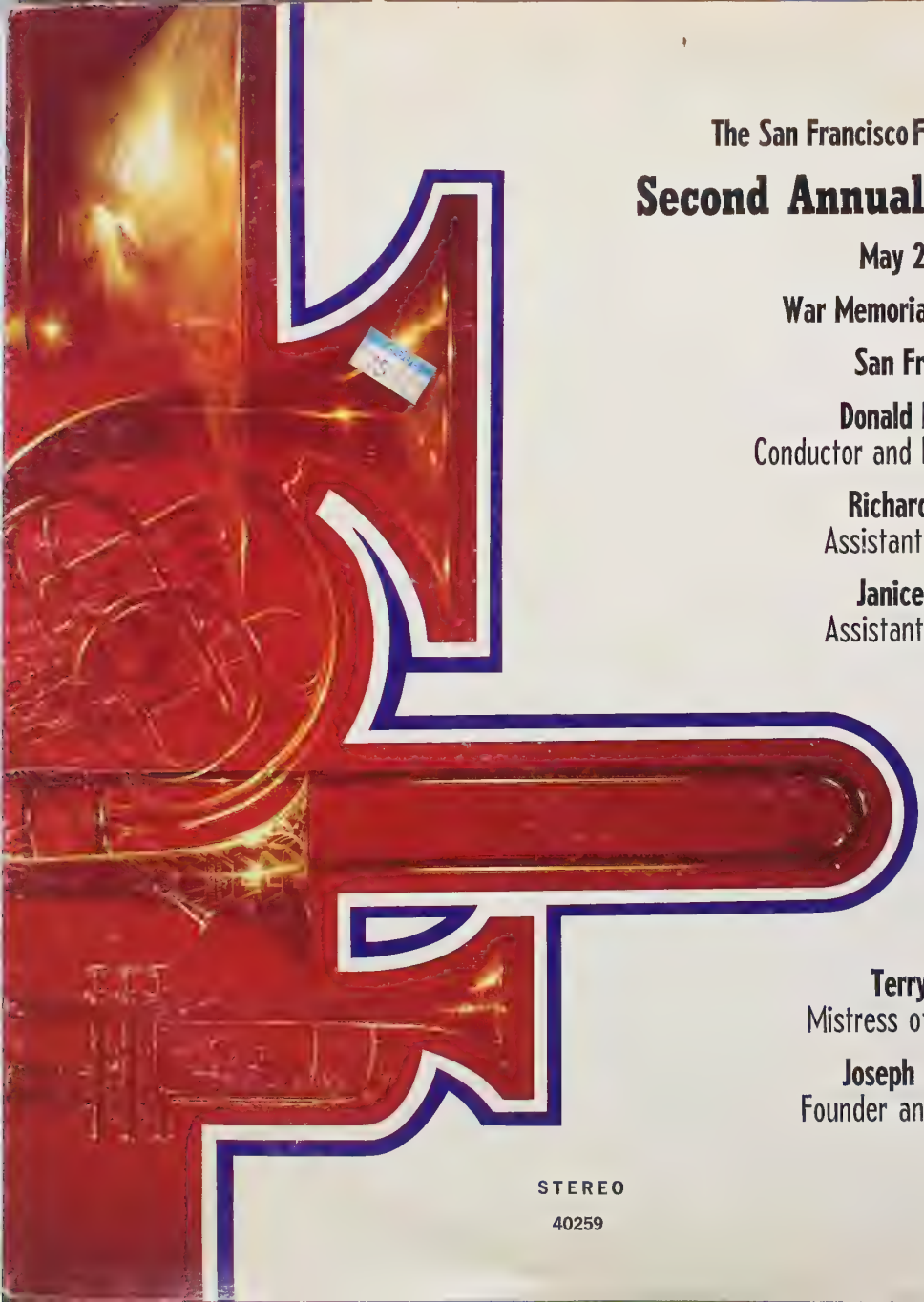
Recording Engineer
Robert De Vine
Technical Productions:
HMR Productions
Century Records

CUSTOM STEREO

The mastering facility in which this recording was processed is located in Los Angeles, California. The tape to disc transfer and lacquer cutting was done on a Neumann AM 68 automatic disc mastering lathe (with improved variable pitch-depth control system), and a Westrex stereo 3D feedback cutting head to modify the RIAA standard recording curve. Painstaking care has been taken throughout the entire recording and manufacturing process to have this disc represent the sound of the actual performance. The full dynamic range, frequency response, and natural balance have been maintained with the highest possible fidelity. R.I.A.A. equalization and N.A.B. level standards have been employed. HMR stereo records may be played with excellent results on any modern record player with a microgroove stylus and lightweight pick-up arm. No loss of quality or damage will occur using monaural equipment, but the special stereophonic effect will be heard only if stereo equipment is employed.

WARNING: This is a subscription, limited edition recording prepared solely for the listening enjoyment of the participants and their friends. It is prohibited by law to use this recording for any commercial purpose without the express written consent of the performing group and HMR Productions.

RC-423
HMR productions



The San Francisco Firemen's Honor Band

Second Annual Spring Concert

May 23, 1971

War Memorial Opera House

San Francisco

Donald McKenzie
Conductor and Director of Music

Richard Altman
Assistant Conductor

Janice Gaynor
Assistant Conductor

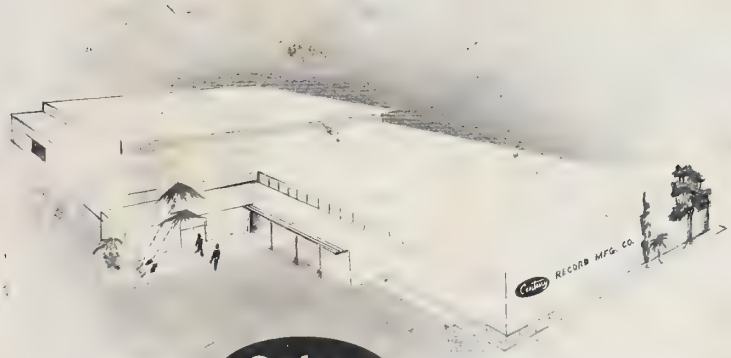
Terry Lowry
Mistress of Ceremonies

Joseph P. Manett
Founder and Coordinator

STEREO

40259

Century Records



THIS ALBUM
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Century RECORDS

CUSTOM RECORDING SERVICE

HOME OFFICE AND FACTORY: SAUGUS, CALIFORNIA

Virginia Music Educators Association

1981 DISTRICT X ALL-REGIONAL CHORUSES

J. Weldon Norris, Guest Conductor
High School Chorus

Ray Miller, Guest Conductor
Intermediate Chorus

Groveton High School
Alexandria, Virginia
February 7, 1981

STEREO
MC 18050

PARTICIPATING SCHOOLS

HIGH SCHOOLS
THOMAS A. EDISON (Betty Tabor)
FORT HUNT (V. Jack Murray)
GROVETON (David Aikin)
HAYFIELD SECONDARY (Mary McAdory)
ROBERT E. LEE (Lindsey Florence)
MOUNT VERNON (Louise Hopkins)
J.E.B. STUART (Robert Rooks)
T.C. WILLIAMS (James Miller)

INTERMEDIATE SCHOOLS
WILLIAM C. BRYANT (Jan Golding)
STEPHEN FOSTER (Bobbie Currie)
GEORGE WASHINGTON (Jacqueline Green)
ELLEN GLASGOW (Sherrie McDonald)
FRANCIS SCOTT KEY (Debbie West)
MARK TWAIN (Falle Nelson)
WALT WHITMAN (Phyllis Hemmig)

V.M.E.A. CHORAL CHAIRMAN (Louise Hopkins)
INTERMEDIATE CHAIRMAN (Sherri McDonald)
HOST (David Aikin)

HIGH SCHOOL CHORUS

EDISON

SOPRANO
Terri Bauserman
Sharon Boon
Amy Butler
Kelly Dexter
Patricia Geralds
Jennifer Gyure
Katie Keene
Suzie Kolling
Lori Lewis
Karen Pencoll

ALTO
Carrie Crump
Cheryl Deane
Linda Means
Cindy Owens

TENOR
Mike Walker

BASS
Dan Dugan
Ed Johnson
Adam Ludlow
Carlos Nobre

FORT HUNT

SOPRANO
Cynthia Acchione
Jennifer Adgent
Damara Bolte
Karen Bradford
Anita Cross
Angela Himm
Laura Ogden
Barbara Wheddon

ALTO
Andrea Abel
Debbie Bowers
Susan Burnette
Deborah Clark
Jane Colony
Julie Davidson
Susan Edgerton
Carol Fox
Carolyn Olds
Carol Ransom
Kerry Williams
Peggy Winters
Teresa Woods

TENOR
Tim Evans

BASS
Mark Drummond
Alan Fontanella
David Grimes
Brian Hopkins
Jim Lyons
John Redd
Rob Weathers

GROVETON

SOPRANO
Debbie DeLay
Jenny Horne
Susan Merkli
Cindy Redding
Vicki Ritenour

ALTO
Terri Collins
Yolande DeGaslyne
Kari Giberson
Kathleen Keville
Marilyn Kopasz
Sharon Kronstedt
Beth Lindley
Suzanne Lindley
Beth Morrison
Leonor Musa
Andrea Neilan
Carrie Patualuna
Chrys Peterson
Caroline Robbins

TENOR
Suzanne Clayton
Mike Inman
Toni McGuire
Arsie Perez

BASS
Frank Basile
David Jackson
Douglas Kings
Chip McGregor
Daniel Ratner
Mike Wattawa
John Williams

HAYFIELD

BASS
Jon Abramson
Mark Abramson
John Barbee

STUART

SOPRANO
Lee Hartshorn
Lisa Mitchell
Paula Nugent
Sara Okaya

ALTO
Kim Burzio
Denise Eller
Nancy Fregeau
Terri Jenkins
Stephanie O'Neal
Sharon Saunders
Harriet Whitman

TENOR
Brian Benham
Jim Caress
Stefan Christian
David Middleton

BASS
John Findley
Reg Genter
Jim Hewitt
Kemal Khan

LEE

SOPRANO
Vikki Barrett
Kim Bros
Courtney Cella
Kim Harrison
Susan Himes
Eileen Malamut
Marilyn Middleton
Amy Pruden
Diane Roberson
Sheri Stafford
Rachel Tabor
LaNae Williams
Sara Catherine Wilson

ALTO
Nancy Crook
Robin Garrette
Sherri Gordon
Leslie Hornaday
Kim Wade
Mona Williams
Lane Wilson

TENOR
C. J. Baker
Jim Kyger
Steve Tyler

BASS
Bob Anderson
Chris Barrett
Perry Horst
Doug Osborne

MOUNT VERNON

SOPRANO
Lori Gates
Peggy Hamel
Sandy Harris
Guynn Myers
Lisa Richardson
Sarah Spann
Natalie Thompson
Kathy Williams

ALTO
Yvonne Carts
Lisa Cogley
Lynne Mickelson
Susan Rhodes
Julie Simpson
Glenda Watts
Kari Wright

TENOR
J.M. Flores
Ted Hoppe
Kevin Lammers
Rick Mills

BASS
Bennett DeOlazo
Don Haut
Scott McCurdy
Randy Pease
John Tate

T.C. WILLIAMS

SOPRANO
Heather Alford
Deborah Boyd
Velori Byrd
Lisa Lewis
Melanie Weems

ALTO
Stephanie Brantley
Robin Campbell
Laura Coombs
Stephanie Johnson
Sheila Khoury
Barbara Robinson

TENOR
William Cole

BASS
Kevin Brown
Ron Falstreau, II
David Minor
Lewis Smith

THE 1981
DISTRICT ALL-REGIONAL CHORUSES IN CONCERT

J. Weldon Norris, Guest Conductor
High School Chorus

Ray Miller, Guest Conductor
Intermediate Chorus

James Miller and Nancy Reid, Accompanists

Groveton High School
Alexandria, Virginia
February 7, 1981

Side One
Intermediate Chorus

WITH A VOICE OF SINGING ..... Shaw
SING FOR JOY ..... Purcell
MADRIGAL ..... Diemer
HELLO SUNSHINE ..... Emerson
LOVE IS EVERYWHERE ..... Arr. Curtright
WADE IN DE WATER ..... Arr. Emerson

High School Chorus
MISSA SECUNDA ..... Hassler
Kyrie Eleison
Sanctus - Beneductus
Agnus Dei

Side Two
High School Chorus

PLORATE FILII ISRAEL
from "JEPHTAH" ..... Carissimi
SURE ON THIS SHINING NIGHT .... Barber
FOWER OF BEAUTY ..... Clements
FIVE CANZONETS ..... Berger
GREAT DAY ..... Arr. Johnson
IT WAS ALMOST LIKE A SONG .....
..... Jordan-Marzuki

STEREO
MC 18050

INTERMEDIATE CHORUS

WILLIAM C. BRYANT

Sandra Ball
Jenny Bolton
Mary Centala
Yoo Soon Choi
Karleen Clay
Susan Cross
April Garrison
Charles Green
Stacy Haag
Kim Hines
Della Honkley
Laura Hood
Jamie Howren
Angie Hull
Kevyn Jefferson
Crystal Jones
Megan Kerr
Kristin Kjellson
Zibby Logie
Janice LoPrinzi
Barbara Lucas
Wendy Manthei
Brian Morgan
Stephanie Mullins
Sook Nam
Emma Nocon
Louisa Potter
Alvin Powell
Kim Price
Mary Priestland
Jana Rosen
Paul Santos
Nelly Scharff
Becky Scoville
Adrian Smith
Michele Thurman
Donna Upshaw
Debra VanHorn
Mike Wall
Midge Whitehead
Lalianna Williams
Susanna Williams

STEPHEN FOSTER

Bridget Bauer
Mary Ann Beeby
Douglas Blair
Kristen Bowers
Jadine Brown
Sarah Busse
Lisa Butler
Stephanie Caffery
Elizabeth Callaghan
Margaret Chase
Kevin Connel
Tammie Cook
Karen Daniels
Lisa Deemer
Matthew Doerpinghaus
Leanne Duggan
Laura Edgerton
Brandon Eggelston
Jason Erb
Emily Evans
Evelyn Ewing
Allan Flannigan
Johanna Fontenella
Donna Fradenburg
Tracy Gibbons
Diane Grimm
Chris Hutcherson
Jane Jessy
Donna Leeman
Margaret Lisi
Valerie Lum
David McClary
Rhonda McKuen
Jeff Macklin
Susanna Marsten
Robert Meskunas
Barry Meuse
David Miles
Teresa Miles
Megan Moriaty
Lisa Morris
Denise Murray
Pamela Neal
Karen Parsons
Richard Patterson
Jeanette Paulina
Janice Reed
Courtney Ribble
David Samolej
Carolyn Seeley
Tracy Sherman
Cheryl Smith
Tayna Takayama
Todd Takken
Jennifer Thomas
Falana Thornton
Douglas Todd
Jackie Townsend
Marianne Walker
Janice Wallace
Nicole Westal
Rebecca Winter
Karen Wood

GEORGE WASHINGTON

Lesta Archer
Chrylette Crump
Maria Crump
Holly Dillard
Nina Greene
Yvonne Huggins
Andre Hoffman
Latonga Holmes
Sheila Hudson
Lashawn Jackson
Frances Johnson
Janine Lobb
Michelle McDougal
Susan Matthews
Denise Miles
Patricia Moore
Kimberley Street
James Taylor
William Warolaw
Tracey Wilkins

ELLEN GLASGOW

Mona Al-Saigh
Frances Baldrey
Lara Bartholomew
Sanoy Barrowman
Cathy Beach
Natalie Bilecky
Nina Bilecky
Laurie Brunsvold
Liz Cotner
Tamina Davor
Alba Garcia
Liz Garcia
Tracy Gartenmann
Alexandra Hanson
Christy Herring
Emily Hoole
Eu Kim
Patricia Koo
Dennis Lauder
Elaine Lee
Debbie Melichar
Jessica Mitchel
Lara Montulli
Kelly Piccinin
Charlotte Raich
Shaunto Redinger
Liz Sakarvan
Laura Straupenieks
Doris Vroustouris
Jenny Williams

FRANCIS SCOTT KEY

Robert Banks
Mark Buchko
Derek Callaway
Wayne Ciccolo
(guitar)
Michelle Coats
Jeff Franklin
Gretchen Gamble
Keven Kvasnicka
(guitar)
Bobby McCranie
Hope McHenry
Dawn McNamara
Kyle Nicolas
Todd Pifer
Dawn Powers
Shelley Prehen
Kevin Rvan
Lorri Santiago
Tami Thomason
Tiffany Trask
John Vollmer
(guitar)
Lisa Wells
Greg Winstead
Kristin Zimmerman

MARK TWAIN

Heather Conneley
Jonathan Harper
Myra Hurley
Tami Lester
Cynthia Lin
Kellie Owens
Kim Rhein
Bonnie Rose
Jennifer Truesdale
Trace Voorhies

WALT WHITMAN

Kandi Armstrong
Michelle Assadi
Michelle Avila
Julie Boozer
Kent Carstater
Lisa Clarke
Laura Dermody
Nannette Doehr
Billy Eisenhauer
Kathy Francis
Leslie German
Christy Goldman
Karen Habib
Denise Hayden
Robin Hoffman
Brian Hollingsworth
Patty Hoogland
Laura James
Mary Jay
Dwayne Johnson
Kim Kanson
Kim Kelley
Jacqie Kettering
Robert Kreiger
Allison Leuppert
Tracy Long
Doug May
David Mickelson
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Michelle Pearson
Wilnie Puder
James Purdy
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Melody Simms
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MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation

Transcriptions

MUSICA HELVETICA

CHRISTMAS IN SWITZERLAND

"Noël Valaisan" by Jean Daetwyler

Hérémence dialect version by Emile Dayer

(Record MH C-78)

Produced and narrated by: Lance Tschannen Time 29:15

ANNOUNCER: SBC, the Swiss Broadcasting Corporation, invites you to listen to "Noël Valaisan", the story of the Nativity as interpreted by the people of the alpine village of Hérémence in Canton Valais in southwestern Switzerland. This canton, which consists principally of the Valley of the Rhone and the narrow side-valleys leading into the adjacent mountain ranges, is known as the orchard and vineyard of Switzerland. It is a land steeped in ancient traditions, its hardy people firmly rooted in their beliefs and in their religious faith.

In his "Noël Valaisan", composer Jean Daetwyler - a native of Basel who has lived and worked in Canton Valais for over 30 years - tries to describe in words and music the way the simple mountain folk from one of the side-valleys, the Val d'Hérémence, would visualize the story of the birth of

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"L'ARLESIENE SUITE" No. 1 & No. 2

VIENNA PRO ARTE ORCHESTRA

Georges Bizet, born Alexandre Cesar Leopold Bizet in Paris, October 25, 1838, into an era of one of the most romantic and creative times in history. Paris was worshipping such talents as Berlioz, Liszt, Heine, Chopin, Hugo, Delacroix and many others

Son of a vocal teacher, he was a student at the Conservatoire of Paris at the age of nine and studied under Jacques Halevy and soon distinguished himself as a pianist. His compositions and the awards he garnered are legion and while still a young man he won an award of a three-year scholarship in Italy. From this period of his life came the steady flow of operas . . . some successful some unsuccessful but all marked with the talent that was his.

His most well-remembered and famous are two his opera "Carmen" and the music of this album

"L'Arlesienne" (Woman of Arles) was a play by the French novelist, Alphonse Daudet It was a tragedy for which Georges Bizet wrote the incidental music It is interesting to note, that while the play itself has long since been forgotten, the music that was supposedly incidental - has far outlived the stage vehicle and has become one of the great musical memories

"L'Arlesienne" is the story of a young farmer named Frederi, who is madly in love with the "Woman of Arles" - an irresistably appearling yet terribly tempered siren who, though the leading character, never appears on the stage Frederi, learning of her infamous background decides not to marry her and wants to return to his childhood sweetheart, Vivette But this is denied him too, for his brief infatuation with the "Woman of Arles" has so twisted his mind and his heart, that he is left to spend the rest of his life filled with hatred, jealousy, disgust, horror, desire and, of course, ultimately death

Since this was to be only incidental music, it was scored for only a small orchestra of about 25 musicians But Bizet in doing the further arranging, expanded these works to include all of the instruments of a full symphony orchestra. And it is because of this further development of the original score that these have become the cherished melodies that they are Actually, Bizet not only expanded the arrangements, but elaborated on the score to the point of adding a "minuet" to what had been an "inter-mezzo" plus a six-bar coda

It is unfortunate that it was not until many years after Bizet's early death at the age of 37 that his genius was finally recognized. And it is only comparatively recent that critics from all over the world have realized his death was a loss to music not less tragic than the early deaths of Schubert and Mozart

This beautiful music is here interpreted by the Vienna Pro-Arte Orchestra one of the most respected musical organizations in all of Europe. And in their inspired version of Georges Bizet's "L'Arlesienne" that is here for you to enjoy time and time again.

Cover Design: DAVE NAGATA

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Girard College . . . Its Band, Choir and Organ

Girard College Concert Band and Choir

About the Two Organ Numbers and the Organ . . .

Both of the organ numbers on this recording were composed by Dr. Harry C. Banks, who was organist and then choir director at Girard for 38 years. *Idyl Nostalgic,* dedicated to Mr. Falatico, was written after Dr. Banks had retired from Girard. The other organ number, *Elegy and Cortege,* was recorded on the Girard organ by Dr. Banks in June, 1961.

Winner of several competitions for composers, Dr. Banks was also Director of the Choral Arts Society, and several church choirs. Thousands of Girard graduates remember him with respect and affection.

The organ in the Girard Chapel is one of the outstanding organs of the country. Designed by Dr. Banks and constructed by the Skinner Organ Co., of Boston, it has four manuals, 102 ranks, and 6,587 pipes.

About the Band . . .

The Girard College Band made its first public appearance in 1869, and in 1969 will celebrate its 100th anniversary. This makes it the oldest secondary school band in the country. Brought into being to supply music for the Battalion of Cadets, which was formed after the Civil War, the band has continued that function to the present, while gradually changing in instrumentation and character so that it could also play the literature for concert bands. Today, the band plays a number of concerts in the College and occasionally exchanges concerts with some of the area high schools. Over the years the College Band has played a part in many civic events: May Day at the Zoo (more than 25 years), the Maritime Day Cruises of the Port of Philadelphia, Flag Day parades, opening of the Sheraton Hotel, celebration in connection with the first boatload of iron ore from Venezuela to ascend the deepened Delaware River, Law Day exercises at Independence Hall, and many others.

Directing the Band is Robert W. Morrison, a graduate of Girard, Class of 1924, who as a senior was clarinet soloist and Captain of the Band. After completing undergraduate and graduate work at West Chester State College and the University of Pennsylvania, Mr. Morrison taught in the public schools of Delaware, coming to Girard in 1937. In addition to teaching and directing the Band, Mr. Morrison also serves as Director of the Music Department.

About Girard . . .

Girard College, situated on a beautiful 40 acre campus in Philadelphia, was founded in 1831 under the Will of Stephen Girard, and was opened on January 1, 1848. It is a privately endowed, free boarding school for boys from six to eighteen years of age whose fathers are deceased.

The College provides in every particular for each boy admitted. In addition to his living and the care of his health, it offers him an elementary and secondary school course, providing the credits required for entrance to college, together with vocational training along either business or trade shop lines. Personal, social and educational guidance, basic military education, athletics and physical education, art, library, instrumental and vocal music augment academic and vocational offerings. All combine, not alone to prepare boys successfully for college, for business, and for trade positions, but also for successful, happy living in a complex American social life.

About the Choir . . .

Since its formation in 1914, under the directorship of Burton T. Scales, the choir has achieved an important position in the life of the College, and in the hearts of audiences throughout the Philadelphia area. Made up of 72 unchanged voices, which may perform as the Junior Choir, and 46 changed voices, which may function as a Glee Club, both, usually are joined to form the Girard Choir. The Corinthian Choir, 45 strong, is made up of unchanged voices from the 4th Grade, and for this recording has joined with the Girard Choir in *O Lord Most Holy.*

Mr. Anthony M. Falatico, Director of the Choir and College Organist, is a graduate of Westminster Choir College. He is also a singer, and has appeared in operatic productions at Girard College, Temple University, and the Philadelphia Civic Center.

Accompanying the choir is Mr. Keith Chapman, a student at the Curtis Institute of Music, who also serves as organist for the Wanamaker Store.

Program

Side 1

1. His Honor — March — Henry Fillmore
2. The Thunderer — March — John Philip Sousa
3. Duty, Honor, Country — Harold Walters

   Text by Douglas MacArthur, narrated by Douglas Halbach
4. Great Themes from Great Italian Movies — arr. by John Cacavas
5. Elegy and Cortege — Harry C. Banks

Side 2

1. Ave Verum Corpus (Choir) — William Byrd
2. O Lord Most Holy (Girard and Corinthian Choirs) — Cesar Franck
3. Fa Una Canzone (Choir) — Orazio Vecchi
4. Simple Gifts — Shaker Song (Junior Choir) — Aaron Copland
5. Amo, Amas, I Love a Lass (Glee Club) — Marshall Bartholomew
6. Hail Girard (Choir) — C. Stanley Mackey
7. Farewell Song (Glee Club) — a'Becket-Banks
8. Goodnight and Christmas Prayer (Choir) — Myles B. Foster
9. Idyl Nostalgic — Harry C. Banks

   Organ — Anthony Falatico

This Back Cover was Printed in the Girard College Print Sho

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Bird Songs in Cuba

Cantos De Aves En Cuba

SIDE 1 Band 1

1 Least Grebe
Zaramagullón Chico
Tachybaptus dominicus

2 Pied-billed Grebe
Zaramagullón Grande
Podilymbus podiceps

3 Tricolored Heron
Garza de Vientre Blanco
Egretta tricolor

4 Cattle Egret
Garcita Bueyera
Bubulcus ibis

5 Green-backed Heron
Aguaitacaimán
Butorides striatus

6 Black-crowned Night-Heron
Guanabá de la Florida
Nycticorax nycticorax

7 Least Bittern
Garcita
Lexbrychus exilis

8 White Ibis
Coco Blanco
Endocimus albus

9 Greater Flamingo
Flamenco
Phoenicopterus ruber

10 Fulvous Whistling-Duck
Yaguasín
Dendrocygna bicolor

11 West Indian Whistling Duck
Yaguasa
Dendrocygna arborea

12 Wood Duck
Huyuyo
Aix sponsa

13 Masked Duck
Pato Agostero
Oxyura dominica

Band 2

A1 Hook-billed Kite (MEXICO)
Gavilán Pinfado
Chondrohierax uncinatus

14 Snail Kite
Gavilán Caracolero
Rostrhamus sociabilis

15 Gundlach's Hawk
Gavilán Colilargo
Accipiter gundlachi

16 Red-tailed Hawk
Gavilán de Monte
Buteo jamaicensis

17 Broad-winged Hawk
Gavilán Bobo
Buteo platypterus

18 Cuban Black Hawk
Gavilán Batista
Buteogallus anthracinus

19 Osprey
Guincho
Pandion haliaetus

20 Cuban Kestrel
Cernícalo
Falco sparverius

Band 3

21 Northern Bobwhite
Codorniz
Colinus virginianus

22 Helmeted Guineafowl
Guinea
Numida meleagris

23 Sandhill Crane
Grulla
Grus canadensis

24 Limpkin
Guareao
Aramus guarauna

25 King Rail
Gallineula de Agua Dulce
Rallus elegans

26 Clapper Rail
Gallineula de Manglar
Rallus longirostris

27 Spotted Rail
Gallineula Escribano
Pardirallus maculatus

28 Zapata Rail
Gallineula de Santo Tomás
Cyanolimnas cerverai

29 Sora
Gallineula Oscura
Porzana carolina

30 Yellow-breasted Crake
Gallineulita
Poliolimnas flaviventris

Band 4

31 Purple Gallinule
Gallareta Azul
Porphyrula martinica

32 Common Gallinule
Gallareta de Pico Colorado
Gallinula chloropus

33 Northern Jacana
Galluto
Jacana spinosa

34 Semipalmated Plover
Frailecillo semipalmeado
Charadrius semipalmatus

35 Wilson's Plover
Titere Playero
Charadrius wilsonia

36 Killdeer
Titere Sabanero
Charadrius vociferus

37 Black-bellied Plover
Pluvial
Pluvialis squatarola

38 Black-necked Stilt
Cachiporra
Himantopus mexicanus

39 Greater Yellowlegs
Zarapico Patamarillo Grande
Tringa melanoleuca

40 Sooty Tern
Gaviota Monja Prieta
Sterna fuscata

41 Least Tern
Gaviotica
Sterna antillarum

42 Caspian Tern
Gaviota Real Grande
Sterna caspia

SIDE 2 Band 1

43 White-crowned Pigeon
Torcaza Cabeciblanca
Columba leucocephala

44 Scaly-naped Pigeon
Torcaza Cuellimorada
Columba squamosa

45 Plain Pigeon
Torcaza Boba
Columba inornata

46 Mourning Dove
Paloma Rabiche
Zenaida macroura

47 Zenaida Dove
Guanaro
Zenaida aurita

48 White-winged Dove
Paloma Aliblanca
Zenaida asiatica

49 Common Ground-Dove
Tojosa
Columbina passerina

50 Gray-headed Quail-Dove
Camao
Geotrygon caniceps

51 Ruddy Quail-Dove
Boyero
Geotrygon montana

52 Key West Quail-Dove
Barbiquejo
Geotrygon chrysia

53 Blue-headed Quail-Dove
Paloma Perdiz
Starnoenas cyanocephala

Band 2

54 Cuban Parrot
Cotorra
Amazona leucocephala

55 Cuban Parakeet
Catey
Aratinga euops

56 Yellow-billed Cuckoo
Primavera
Coccyzus americanus

57 Great Lizard-Cuckoo
Arrero
Saurothera merlini

58 Smooth-billed Ani
Judío
Crotophaga ani

Band 3

59 Common Barn Owl
Lechuza
Tyto alba

60 Cuban Pygmy Owl
Siju Platanero
Glaucidium siju

61 Cuban Bare-legged Owl
Siju Cotunto
Gymnoglaux lawrencii

62 Burrowing Owl
Siju de Sabana
Athene cunicularia

63 Short-eared Owl
Cárabo
Asio flammeus

64 Stygian Owl
Siguapa
Asio stygius

Band 4

65 Chuck-will's-Widow
Guabairo Americano
Caprimulgus carolinensis

66 Cuban Nighthjar
Guabairo
Caprimulgus cubanensis

A2 Greater Antillean Nighthjar
Pitangua
(DOMINICAN REPUBLIC)
Caprimulgus cubanensis

67 Antillean Nighthawk
Querequete
Chordeiles gundlachii

68 White-collared Swift
Vencejo de Collar
Streptoprocne zonaris

69 Antillean Palm Swift
Vencejo de Palma
Tachornis phoenicobia

70 Cuban Emerald
Zunzún
Chlorostilbon ricordii

71 Bee Hummingbird
Pájaro Mosca
Mellisuga helenae

72 Cuban Trogon
Tocororo
Priotelus temnurus

73 Belted Kingfisher
Martín Pescador
Ceryle alcyon

74 Cuban Tody
Pedorrera
Todus multicolor

SIDE 3 Band 1

75 Cuban Yellow-shafted Flicker
Carpintero Escapulario
Colaptes auratus

76 Fernandina's Flicker
Carpintero Churroso
Colaptes fernandinae

77 Cuban Red-bellied Woodpecker
Carpintero Jabado
Melanerpes superciliaris

78 Yellow-bellied Sapsucker
Carpintero de Paso
Sphyrapicus varius

79 Cuban Green Woodpecker
Carpintero Verde
Xiphidiopicus percussus

A3 Ivory-billed Woodpecker
Carpintero Real (N. America)
Campephilus principalis

Band 2

80 Gray Kingbird
Pitirre Abejero
Tyrannus dominicensis

81 Giant Kingbird
Pitirre Real
Tyrannus cubensis

82 Loggerhead Kingbird
Pitirre Guatibere
Tyrannus caudifasciatus

83 La Sagra's Flycatcher
Bobito Grande
Myiarchus sagrae

84 Cuban Pewee
Bobito Chico Cubano
Contopus caribaeus

A4 Greater Antillean Pewee
(JAMAICA)
Contopus caribaeus

85 Cuban Martin
Golondrina Azul Cubana
Progne cryptoleuca

86 Cave Swallow
Golondrina de Cuevas
Hirundo fulva

Band 3

87 Cuban Crow
Cao Montero
Corvus nasicus

88 Palm Crow
Cao Pinalero
Corvus palmarum

89 Zapata Wren
Fermina
Fermina cerverai

90 Northern Mockingbird
Sinsonte
Mimus polyglottos

91 Gray Catbird
Zorzal Gato
Dumetella carolinensis

Band 4

92 Red-legged Thrush
Zorzal Real
Turdus plumbeus

93 Cuban Solitaire
Ruiseñor
Myadestes elisabeth

94 Blue-gray Gnatcatcher
Rabuita
Polioptila caerulea

95 Cuban Gnatcatcher
Sinsontillo
Polioptila lembeyei

96 White-eyed Vireo
Vireo de Ojo Blanco
Vireo griseus

97 Cuban Vireo
Juan Chivi
Vireo gundlachii

98 Yellow-throated Vireo
Verdón de Pecho Amarillo
Vireo flavifrons

99 Black-whiskered Vireo
Bien te-veo
Vireo altiloquus

SIDE 4 Band 1

100 Yellow Warbler
Canario de Manglar
Dendroica petechia

101 Olive-capped Warbler
Bijirita del Pinar
Dendroica pityophila

102 Palm Warbler
Bijirita común
Dendroica palmarum

103 Northern Waterthrush
Señorita de Manglar
Seiurus noveboracensis

104 Louisiana Waterthrush
Señorita de Río
Seiurus motacilla

105 Common Yellowthroat
Caretica
Geothlypis trichas

106 Yellow-headed Warbler
Chillina
Teretistris fernandinae

107 Oriente Warbler
Pechero
Teretistris fornsi

108 Redstart
Candelita
Setophaga ruticilla

Band 2

109 Red-legged Honeycreeper
Aparecido de San Diego
Cyanerpes cyaneus

110 Stripe-headed Tanager
Cabrero
Spindalis zena

111 Summer Tanager
Cardenal
Piranga rubra

112 Greater Antillean Grackle
Chuchunguaco
Quiscalus niger

113 Cuban Blackbird
Totí
Dives atrovioiacea

Band 3

114 Black-cowled Oriole
Solibio
Icterus dominicensis

115 Cuban Red-winged Blackbird
Mayito de la Ciénaga
Agelaius assimilis

116 Tawny-shouldered Blackbird
Mayito
Agelaius humeralis

117 Eastern Meadowlark
Sabanero
Sturnella magna

Band 4

118 Yellow-faced Grassquit
Tomeguín de la Tierra
Tiaris olivacea

119 Cuban Grassquit
Tomeguín del Pinar
Tiaris canora

120 Cuban Bullfinch
Negrito
Melopyrrha nigra

121 Zapata Sparrow
Cabrerito de la Ciénaga
Torreornis inexpectata

122 House Sparrow
Gorrión
Passer domesticus

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THE 60's LIKE IT WAS IS.

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Muick, Joseph
Sheraden, Dennis

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PRIM I
Bircsak, Janice
Fink, Linda
Goberish, Donna
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Malec, Martha
Muick, Barbara
Niggl, Diane

CELLO
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Malewski, David

BUGARIJA
McKennas, John
Rettinger, Donna
Stiscak, Thomas
Vestich, Mark

BASS
Previc, Fred
Shebetich, Nick
Stiner, Douglas

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Joseph Osselburn - Frank Kalik
Stella Pasquinelli - Barbara Fairman
Andrea Bircsak

The Greyko Recording Company once again takes great pleasure in producing the third in a series of Pittsburgh Junior Tamburitzan albums of much sought after Yugoslav music.

The Pittsburgh Junior Tamburitzans, celebrating their tenth anniversary this year, have grown in number from the original 12 members in 1957 to some 100 members in 1967. They came with their prims, bracs, cellos, bugarijas, and basses to generate a new kind of excitement via tamburitza music.

The versatility of these young performers is most striking as is exemplified by this ensemble being able to reach all who hear them, even though many may be unfamiliar with the various Yugoslav languages. This, in part, is due to their ability in rendering beauty through their interpretations which allows everyone to appreciate the artistry of these young people. They also boast a particular pride of ancestral background and a joy and skill of performance which has made them an integral part of America's cultural attractions.

With the Tamburitzans the accent is on youth. With a suitcase in one hand and a tamburitza in the other, the Pittsburgh Junior Tammies have become the most traveled junior ensemble in America. June of 1967 will find them embarking upon their second musical concert tour of Europe, the first having taken place during the summer of 1965 preceded by a coast to coast United States concert tour in 1962 which also took them into parts of Canada.

Under the most capable direction of John I. Gregurich and Violet J. Ruparcich this collection of music and song was gathered with care, properly blended and matured with experience. The moods vary as does the topography of its homeland, alternating with purely instrumental medleys and folk songs depicting love, sadness and frivolity of life as augmented by guest artist Joseph Osselburn singing the immensely popular "MILICA" and "AH! PISI MI MATI."

Frank Kalik captures much of the delight and gayety of Slovenia with his masterful combination of the true button and piano accordion.

Andrea Bircsak's violin rendition of the "KRAJ MORAVE" contained within the Serbian Medley leaves one with a sensitivity of warmness so typical of our Serbian people.

Yes, the Pittsburgh Junior Tamburitzans have once again attained achievement . . . achievement that has always been so distinctly marked with their unique touch and now highlighted with this tenth anniversary album.

To the many friends of the Tamburitzans located presently all over the world and particularly to the parents of both past and present Tamburitzans who have so faithfully encouraged the growth and development of such a highly talented group, this album is humbly dedicated.

To Order, Write To:

Greyko Recording Company • 4300 Butler Street
Pittsburgh, Penna. 15201

Recorded by Audio Recording Studio • Cleveland

SIDE 1

1. **TRI TRI**
   (Jankovic)
   Instrumental-Organist: J. Martincic
2. **AJ, KAKVE AJKA CRNE OCI IMA**
   Vocal by J. Osselburn-V. Ruparcich
3. **PLES BROJ 2**
   (Krnic)
   Instrumental
4. **MILICA**
   (Arr. & Lyrics-Gregurich)
   Vocal by J. Osselburn
5. **IMAM DEKLE NA TYROL**
   Accordionists: F. Kalik-D. Rettinger
6. **HVARSKA PODOKNICA**
   (Dinko Fio)
   Choral Ensemble
7. **NE KARAJ MI MAJKA**
   (Arr. Gregurich)
   Instrumental-Accordionist: D. Rettinger

SIDE 2

1. **AH! PISI MI MATI**
   (Knezevic)
   Vocal by J. Osselburn-V. Ruparcich
2. **SERBIAN MEDLEY**
   (Arr. Gregurich)
   Instrumental-Violinist: A. Bircsak
3. **SE DAVNO MRACI**
   (Arr. Ruparcich)
   Vocal by S. Pasquinelli-B. Fairman-V. Ruparcich & Ensemble
4. **I TALKED TO THE TREES**
   Instrumental
5. **MAMO KOJ CUKANA PORTA**
   Vocal by J. Malewski-S. Filip
6. **SLOVENIAN SERENADE**
   (Arr. Gregurich)
   Instrumental

G61129

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JANUARY 16, 1988 • MECHANICS HALL, WORCESTER, MASSACHUSETTS • 4:30 PM

ORCHESTRA

DIRECTOR — DAVID SEILER

David Seiler holds a Bachelor of Science degree in music education and a Master of Music degree from the University of Wisconsin at Madison. He has taught at Lamar State College, Milliken University, the University of Idaho, and is presently professor of music at the University of New Hampshire where he directs the Jazz Band, teaches clarinet, and coordinates the Summer Youth Music School.

As a clarinet performer Mr. Seiler has presented numerous performances including concertos, solo recitals and chamber music. As a member of the University of Idaho and the University of New Hampshire Faculty Woodwind Quntets he has performed in excess of two hundred young audience concerts in addition to many formal recitals.

As a jazz performer and conductor his career has been equally active including guest appearances on saxophone and flute with many college and high school bands. He is also coordinator of the UNH Jazz Festival now in its fifteenth year.

During Mr. Seiler's career he has given clinics and performances throughout the United States. As a conductor his experiences range from junior high festivals to professional orchestras. In recent years his orchestral conducting activities include three years as conductor of the UNH Symphony Orchestra and eight years as conductor of the UNH Summer Chamber Orchestra.

PERSONNEL

VIOLIN I

Patricia Rosen ..... Milford
Concertmistress
Christopher Borg ..... Doherty
Kathryn Masso ..... Whitinsville Christian
Tanja Bernstein ..... Doherty
Katie Russo ..... Holliston
Daska Babcock ..... Westborough
Jeff Brannen ..... The Bromfeld School
Juliet Baker ..... Shrewsbury
John Kraska ..... Doherty
Frederick Horwitz ..... Westborough
Richard Loheyde ..... Shrewsbury
Nancy Hsu ..... Wachusett
Adina Wolf ..... Doherty
Brittany Warman-Howe ..... Burncoat
Shelly Broderick ..... Algonquin

VIOLIN II

Peter Lee ..... Algonquin
Cathy Nagorski ..... Shrewsbury
Marcia Noble ..... Shrewsbury
Vonda Wielsma ..... Whitinsville Christian
Gretchen VanSomeran ..... Whitinsville Christian
Krista Eiseler ..... Holliston
Catrin Hughes ..... Whitinsville Christian
Yvette Golay ..... Shrewsbury
Elizabeth Garniewicz ..... Notre Dame
Anne Silvia ..... Milford
Harold Hersen ..... Quabbin
Stephen Rapko ..... Franklin
Michelle Dakas ..... Burncoat
Lauren Bress ..... Doherty
Brenda Milley ..... Shrewsbury
Alphonso Van Marsh ..... Medway
Tina Choi ..... Algonquin
Brian Syrjala ..... Algonquin
Cindy Gerrard ..... Burncoat
Rita Dalmanieras ..... Milford

VIOLA

Becky Seyferth ..... Whitinsville Christian
Principal
Cheri Drummond ..... Shrewsbury
Robin Snyder ..... Algonquin
Edward Russo ..... Holliston
Muffin Hilly ..... Whitinsville Christian
Marsha Durbano ..... Shrewsbury
Cynthia Ennis ..... Shrewsbury
Nicola Gonyea ..... Burncoat
Jessica Aro ..... Shrewsbury
Lynn Falvey ..... Franklin
Heather Davidson ..... Holliston

CELLO

Laura Wiegers ..... Whitinsville Christian
Principal
Elizabeth Troup ..... Nashoba
Ben Reid ..... Doherty
John Harrington ..... St. John's
Susan Jenks ..... Algonquin
Ron Johnson ..... Groton-Dunstable
Christopher McNeillie ..... Medway
Sean Cavanaugh ..... Algonquin
Janet Gaede ..... Franklin

STRING BASS

Edward Kachajian ..... Doherty
Principal
Susan Ring ..... Holliston
David Field ..... Shrewsbury
John Lash ..... Franklin
Barbara Greve ..... Hopkinton

FLUTE

Melissa Davis ..... North Middlesex
Jenna Juszynski ..... Nashoba

OBOE

Eran Hanlon ..... Auburn
Principal
Katerina Marneraki ..... Wachusett

BASSOON

Rachel Goodenow ..... Algonquin
Principal
Laura Prescott ..... Wachusett

CLARINET

Teresa Kim ..... Algonquin
Principal
Kerry Pyle ..... Wachusett
Joel Parmentier ..... Blackstone Millville

FRENCH HORN

Lydia Busler ..... Lawrence Academy
Principal
Lynne Williams ..... Lawrence Academy
Dan Schwartz ..... Algonquin
Ingerlene Voosen ..... Auburn

TRUMPET

Jason Adams ..... David Prouty
Principal
Brian Wong ..... Westborough
Marc Page ..... Nashoba
Robb Barnitt ..... Quabbin

TROMBONE

Timothy Simcoe ..... Westborough
Principal
Samantha Olds ..... Shrewsbury
Marc Carbonneau ..... Wachusett

PERCUSSION

Jen Sommen ..... Frai
Julie Angelis ..... Doher

TYMPANI

Jeffrey Cayer ..... Algonquin

PIANO

Abby Baker ..... Lunenburg

JAZZ ENSEMBLE

DIRECTOR — JIM HYNES

Jim Hynes is a free-lance trumpet player in New York City. He received a BM from Ithaca College and a Masters Degree from the Eastman School of Music. Jim was a member of the Rochester Philharmonic Orchestra from 1979-85. Upon graduation from Eastman, Jim began playing lead trumpet with Paul Anka. He has also played lead for Tony Bennett, Mel Torme, Sarah Vaughn, Chaka Khan, Johnny Mathis as well as many others. Jim is currently playing the hit Broadway show *Starlight Express*. Other Broadway shows he has done include *42nd Street, Sweet Charity, Tap Dance Kid, Dreamgirls, Jerry's Girls,* and *Edwin Drood*. Jim is also busy in the studios. He has recorded jingles from Stroh's Beer to Holly Farms Chicken. He can also be heard on the "ABC Movie of the Week" theme. Jim currently teaches at SUNY Geneseo and is director of Jazz Ensembles at RIT. In 1985 Jim was an Associate Professor of Music at Eastman. He is also very active as a clinician and is affiliated with King Musical Instruments.

PERSONNEL

TRUMPETS

Trumpet I	Joseph McManus	Algonquin
Trumpet II	Mark Doucette	Oakmont
Trumpet III	Dan Ostrovsky	Algonquin
Trumpet IV	Scott Michalak	Algonquin
Trumpet V	Matt Vella	Shrewsbury

SAXOPHONES

Alto Sax I	Chris Goodman	Hopkinton
Alto Sax II	Henry Dormitzer	Worcester Academy
Tenor Sax I	James Pisano	Oakmont
Tenor Sax II	Mark Messier	Westborough
Bari Sax	Michael Fitzgibbons	St. John's

TROMBONES

Trombone I	James Clark	Algonquin
Trombone II	John Franks	Hopkinton
Trombone III	Jason Scoppetto	Algonquin
Trombone IV	David St. Angelo	Hopkinton

RHYTHM

Piano	Kevin Tracy	Algonquin
Guitar	Stephen Trombley	Algonquin
Bass Guitar	Kevin Zelnick	Algonquin
Drums	Dan Wallace	Algonquin
Vibes	Stephen Engdahl	Algonquin

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STEREO
McIVER Recording

NOEL NOEL

NOTRE DAME DES CANADIENS CHURCH, WORCESTER, MASS.

MME. MARIE ANTOINETTE R. COMEAU, DIRECTRESS OF MUSIC

FRANCIS H. GOYETTE, ORGANIST

SIDE 1

CA, BERGERS, ASSEMBLONS NOUS	Traditional
NOUVELLE AGREABLE	Tire De Mozart
IL EST NE, LE DIVIN ENFANT	Traditional
CHANSON JOYEUCE DE NOE'L	Gevaert
HODIE CHRISTUS NATUS EST	Korman
ADORAMUS TE	Palestrena
LAETENTUR COELI	Rees

SIDE 2

SILENT NIGHT	Gruber
JOY TO THE WORLD	G. Handel
THE SLEEP OF THE CHILD JESUS	Gevaert
GOD REST YOU MERRY GENTLEMEN	Traditional
LO, HOW A ROSE E'ER BLOOMING	Praetorius
ANGELS, HAVE HEARD ON HIGH	Traditional
ADESTE FIDELES	Novello
TOLLITE HOSTIAS	C. St. Saens

CHOIR MEMBERS

SOPRANOS	ALTOS
Ann Creighton	Jacqueline Langlois
Blanche Bergeron	Florence Lamoureux
Claudyne Pearson	Frederica Lamonda
Diane Peiletier	Jeannine Lamoureux
Martha Peterson	
Doris LeFebvre	
Elvira Leonti	

TENORS	BASSES
Rosaire Cote	Harold Dupre
Joseph Woods	David Sturgis
Daniel Desrosiers	Roger Beaulieu
Walter Garceau	Durwood Birtz
Albert Cardin	Gerald Groulx

Notre Dame Church

HISTORY OF CHURCH

Notre Dame Parish was established in 1869. The present church was constructed in 1929. Located at the opposite end of the Common from City Hall, in the heart of the Urban Renewal Project, it is one of Worcester's most beautiful Romanesque edifices and noted for its magnificent stained glass windows.

CHOIR DIRECTRESS

Mme. Marie A. R. Comeau, French-American born, gained an enviable reputation as an interpreter of her native songs as a child. After a number of years of successful public appearances, she retired from public singing in order to further develop her natural talents by study.

Was educated in private schools of The Sisters Of St. Anne, sang in church choirs, glee clubs. Studied music, piano, languages, and voice under prominent teachers, Mme. Cecile H. Babbitt, Allessandra Bonci, Arthur J. Hubbard, famed Metropolitan Opera Stars.

Mme. Comeau made her concert debut in 1924, in Boston in 1925. She was soloist with the Boston People's Symphony Orchestra, the New Bedford Symphony Orchestra. Also appeared as co-artist with the world famous harpist, Marcel Grandjany; with Edna Stoessel-Saltmarsh, concert pianist, with Jacques Hoffmann, violinist-artist of the Boston Symphony; also Walter Howe, former conductor of the Worcester Music Festival.

She appeared with many other artists in many states.

Mme. Comeau was conductor of L'Alliance Musicale Chorale, the Musical Art Club, the Coleridge-Taylor Musical Club in New Bedford.

In 1931, she was in Who's Who in Music. Mme. Comeau was the first voice teacher at Anna Maria College. After fifteen years, she retired.

CHOIR DIRECTRESS

on Mme. Comeau's artistic career

BOSTON CHRISTIAN SCIENCE MONITOR: "Mme. Comeau is a singer of many parts, a singer who shows an unusual amount of versatility."

PROVIDENCE JOURNAL: "It is a voice of great power, of velvety richness, with sensuous deep tones of remarkable flexibility which she uses with unerring judgment and fine control."

BOSTON HERALD: "Her voice has freshness, and at times even a sensuous richness. She sang with most sympathy, with the greatest smoothness and nuance."

NEW BEDFORD MORNING MERCURY: "Such beautiful singing. There is a complete ease of production throughout its even register. It goes on warm, pure, so flexible that the subtlest degree of shading are imperceptibly approached and carried in ever changing flow. Somewhere in the realms of true song, this voice seems to have birth, nothing of conscious artifice mars its direct appeal to the gratified ear."

PHILADELPHIA INQUIRER: "Mellowness and freedom of delivery.....admirable technique.....unusual fluency and brilliancy of performance."

NEW YORK SUN: "A voice of rich timbre and abundant sonority."

NEW HAVEN JOURNAL-COURIER: "Mme. Comeau's voice was rich in quality and fully matured so the difficult arias seemed to be taken with much ease and lack of strain."

FALL RIVER HERALD: "Here is a rich mellow Mezzo Soprano quite uncommon among voices of such power, Mme. Comeau may flatter herself for possessing a remarkable vocal organ."

MUSICAL AMERICA: "A program of representative songs from various schools revealed her a singer of ability."

MUSICAL COURIER: "Mme. Comeau disclosed an opulent voice of agreeable timbre, admirably controlled and capable of a wide range of expression."

WORCESTER EVENING GAZETTE: "Mme. Comeau possesses a voice smooth in texture, rich in quality and of ample range and volume. The singer has excellent control of her resources, and created a very favorable impression."

Technical Data

Recorded and produced by Hills Sound Service, Worcester, Massachusetts. Using Telefunken and Altec Microphones, Ampex Tape Machines, Neumann A M 32 Mastering Lathe, Gotham EA 1000 Equalizer, E.M.T. Acoustically Variable Delay Chamber, Gramphian Hot Stylus Feed Back Cutter and other equipment to put into the master the finest possible sound.

ESTEREO

TRIO PEREGRINOS U.S.A.

CANTA:

"FIEL HASTA LA MUERTE"

ESTEREO

TRIO PEREGRINOS U.S.A.

CANTA:

"FIEL HASTA LA MUERTE"

TRIO PEREGRINOS

ARMANDO LIMON – Primera voz. Segunda Guitarra
OTONIEL GRANADOS – Segunda voz.
JOSE GRANADOS – Tercera voz. Primera Guitarra

LADO A

1.	FIEL HASTA LA MUERTE (Victor Cortez)	4:46
2.	PERFECCION (Mickey Rodriguez)	3:01
3.	ALLA EN EL CIELO (Autores Varios)	3:05
4.	QUE SERA (Desconocido - D.R.)	3:16
5.	LAS COSAS DEL AYER (Jose Granados)	2:29

LADO B

1.	PERDONAME (Eleazar Moreno)	3:38
2.	AMEMOS DE CORAZON (Autor Desconocido)	4:07
3.	¿CON QUE PAGAREMOS? (Autor Desconocido)	3:51
4.	SIN DIOS NO SE PUEDE VIVIR (Pablo Clemente)	2:46
5.	CORITOS (Autores Varios)	3:36

LUIS A. TORREZ Evangelista

JOSE JARA - Bajista

VICTOR RUIZ - Percusion

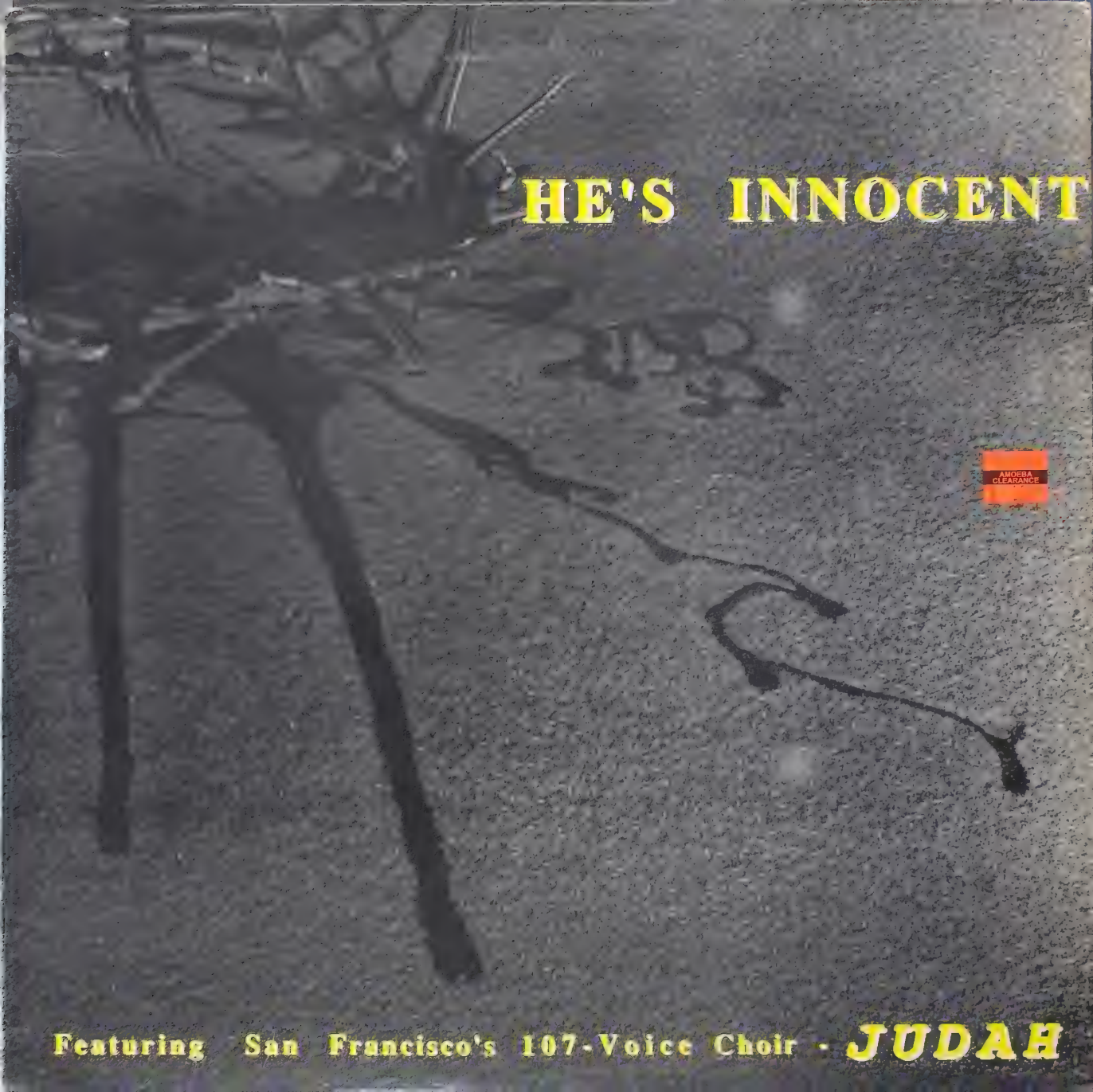
GARY MANKIN – Ingeniero de Sonido
PAULINO LOPEZ – Co-Productor
ANDRES MEJIA – Coordinador
WILFRED WIESTOCK – Fotografia

Las voces y los guitarras del Trio Peregrinos se unen para dedicar este manojo de himnos cristianos como serenata al Señor Jesús y luego hacerlo extensive a nuestro Hermano El Rev. Luis A. Torres un hombre que desde el dia de su conversión a Cristo en Junio de 1951, siempre ha servido al Señor Predicando su evangelio para La Salvación de las almas. Este siervo del Señor, es apreciado por Hermanos ministros é Iglesias de los Estados Unidos y paises como Mexico, Centro America y Puerto Rico, donde el nació en la ciudad de Peñuelas el 2 de Abril de 1916 y luego contrajo matrimonio con "Hna. Eloisa" que cariñosamente le llamamos. Habiendo estado enferma gravemente la "Hermana Eloisa," Dios obró un gran milagro de sanidad en su cuerpo y alma para producir asi la decisión del corazón del Rev. Torrez para entregarlo a Dios y a su servico. El Trio Peregrinos se complace en obsequiar esta selección de melodias a nuestro Hno. Torrez y desear que usted se deleite con el mensaje de amor que lleva este regalo al escucharlo en la tranquilidad de su hugar. Dios le bendiga.

Trio Peregrinos

Trio Peregrinos - 46 Eastridge Circle, Pacifica, California 94044

GRANTO – 001


HE'S INNOCENT
AMOEBA CLEARANCE
Featuring San Francisco's 107-Voice Choir - JUDAH

HE'S INNOCENT

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R R Records publishes a contemporary, Christian, news magazine called R&R Magazine. For subscriptions write to R&R Magazine, 1970 Ocean Avenue, San Francisco, CA 94127 or call this number (415) 333-1971.

Side One

HE'S INNOCENT

I know that you've been hurt before
That's why you went in and locked your door
He's walked down your hallway
And heard you inside alone
When He called your name
You acted like no one's home
He's been waiting out there
All of these years
And you've been blaming Him
For most of your tears
So I'm here to plead
The cause of an innocent man
He's the only one who loves you
He's the only one who understands

(Chorus)
He's innocent, He never caused you pain
He's innocent, He never bore you shame
He's innocent, He'll never make you cry
And for you alone He was crucified

The little child in you has almost died
It's hard to remember the last time you cried
Your defense mechanism has built around you a wall
What's it gonna take to make Jericho fall

(Chorus)

MY BEST

In this race I had been hurt
And I had fallen down
Everyone just rushed right by me
Struggling on the ground
But then my Savior found me
Refreshed me like the wind
He set my feet on a straight path
And said "Let's try it again"

(Chorus)
This time I'm gonna give my best
This time I'm gonna do the rest
This time it will be
A glorious victory
This time I will see
Jesus waiting for me

There are some folks who live for God
Just enough to get by
Always on the edge of life
Living, just waiting to die

But, I'm on a search of excellence
There's a crown that I must win
I'm pressing towards the prize
That only lies in Him

(Chorus)

This time I'm gonna give my best
The only way to win is by a Holy Ghost revival
Let it be --- begin in me

(Chorus)

KUM BA YAH

Kum ba yah, my Lord, kum ba yah
Kum ba yah, my Lord, kum ba yah
Kum ba yah, my Lord, kum ba yah
Oh, Lord, kum ba yah
Someone's crying, Lord, come by me (Repeat)

Come by me, my Lord, come by me (Repeat)

Someone's praying, Lord, come by me (Repeat)

I am crying, Lord, come by me (Repeat)

Kum ba yah, my Lord, kum ba yah (Repeat)

Acts 2:38 "Then Peter said unto them, Repent, and be baptized every one of you in the name of Jesus Christ for the remission of sins, and ye shall receive the gift of the Holy Ghost."

WON'T SOMEBODY STAND UP

(Chorus)
Won't somebody stand up
And say something 'bout my Jesus
Won't somebody stand up
And say something 'bout my Lord
Won't somebody stand up
And say something 'bout my Jesus
He's the greatest thing
That's ever walked on land

In the doctor's office somebody's dyin'
And they don't know what to do
The doctor says in a few more days
The boy's life's gonna be through

(Chorus)

Now, daddy's been out a drinkin'
And momma's glued to the TV
The kids are all tryin' to kill themselves
And ain't nobody carin' about me

(Chorus)

Now the president says that he wants peace
And Russia says they'll fight for it too
But both of them are standin' there with missiles in their hands
And they don't know what to do

(Chorus)

Something 'bout my Jesus (Repeat)

Side Two

IN THE NAME OF THE LORD

Satan surrounded this church with doubt and fear
It's a method that's worked for him and it's worked for years
But by faith I'll see walls fall
Principalities great or small
Come on and heed the call

(Chorus)
In the name of the Lord
I believe we're gonna break through
In the name of the Lord
I believe the whole family will too
In the name of the Lord
I believe we're gonna break through
We're gonna break through

I see a cloud the size of a hand of a man
Watch it grow it's gonna water the land
Latter rain's about to fall
The Holy Ghost will come to great or small
Come on and heed the call

(Chorus)
I'm gonna break through (Repeat)
(Chorus)

PSALM 149

Praise ye the Lord
Sing unto the Lord a new song
And His praise in the congregation
Of His saints

WHATSOEVER THINGS

I am just a library
Nothing's good inside of me
Fiction's been all my life
There's always strife
Every volume's got to go
Even though I've read them so
Jesus write me anew
And let me read

(Chorus)
Whatsoever things are true
Whatsoever things are honest
Whatsoever things are just
Whatsoever things are pure
Whatsoever things are lovely
Whatsoever things are of a good report
If there be any virtue
If there be any praise
I'll think on these things
These things

In my heart's an editor
He can edit every word
That lives inside of my mind
That's any time
So now I watch just what I read
Because it is on what I feed
That reflects the image of Jesus Christ
That's why I read

(Chorus)
All of my days

PRAY THROUGH

Lord, you know it's been a long, long time since I felt okay
So let me be frank right now
I'm finding it hard to even pray
But I'm like that little stream
That flows into the dam
Iron and steel surrounding me
But I'm doing the best that I can to

(Chorus)
Pray through, If I could just touch the throne of heaven
Pray through, All that I need is to be forgiven
Pray through, I've gotta pray through

I'm lonely, I'm only
Just a prodigal girl
Tempted, used, as a puppet for the world
But I feel stronger, the longer
His spirit moves by me
I can make it, I can take it
I know my strength is in Thee to
(Chorus)
I'll stay here all night long if it takes it
Whatever my will I've got to break it
Whatever it takes I'm gonna make it
Stay here and pray if it takes all day to
(Chorus)

GOD IS GOOD

God is good and His mercy endureth forever
Come on and lift His holy name

CREDITS

Produced by R&R Records
Engineer: Lee Ferra
Vocal Arrangements: RDG
Choir Director: Richard Gazowsky
Musical Arrangements: Doug Lanza
John Garcia
Judah: Voice of Pentecost Church Main Sanctuary Choir
1970 Ocean Avenue
San Francisco, CA 94127
Piano: Peter Bove
Paul Casey
Synthesizer: Peter Bove
Paul Casey
Drums: Mike Gopaul
Percussion: Charles Moore
Rod Pacheco
Bass: Doug Lanza
Guitar: John Garcia
Vibra Harp: Joyce Chivis
Organ: Bob Robinson
Pam Watts
Soloists:
He's Innocent-Terri Telleria
My Best-Sandy Gazowsky
Joseph Ruiz
Kum Ba Yah-Arthene Wright
Naomi Acquaye
Won't Somebody Stand Up-Maurice Gartrell
In the Name of the Lord: Anne Lanza, Sandy Gazowsky, Terri Telleria
Whatsoever Things-Empty
Pray Through-Maurice Gartrell
Sandy G., Julie Parrish

GRANDES EXITOS DE "Luisa maria güell"

Disco-Hot

DHS-1088

STEREO

NO TENGO EDAD PARA AMARTE
CUANDO EL SOL

YA NO ME VUELVO A ENAMORAR
MELODIA DE UN SUEÑO

QUE COSAS TIENE EL AMOR
PRIMAVERA EN OTOÑO

LLORARIAS
DALE QUE TE DALE

ANDA DI CORAZON
PREFIERO CALLAR

GRANDES EXITOS DE "Luisa maria güell"

COMMUNITY THRIFT STORE
$ 1.50

Disco-Hot

DHS-1088

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NO TENGO EDAD PARA AMARTE
CUANDO EL SOL

YA NO ME VUELVO A ENAMORAR
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QUE COSAS TIENE EL AMOR
PRIMAVERA EN OTOÑO

LLORARIAS
DALE QUE TE DALE

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OLIMPO
CARDENAS

otros éxitos

INVITA...

Sonolux

LP 12-387

OLIMPO CARDENAS

LADO 1

1 - CATACLISMO - Bolero
Esteban Taronji

2 - QUE NO, NO Y NO - Bolero
Luis González Zendejos

3 - ASOMATE A MI ALMA - Bolero
Fernando Valadés

4 - COBRANZA - Bolero
Guillermo Domínguez

5 - SI TU SUPIERAS - Bolero
Bienvenido Brens

6 - NO MAS PENSANDO EN TI - Bolero
Luis González Zendejos

LADO 2

1 - BUSCAME - Bolero
D. R. de A.

2 - SI ACASO VUELVES - Bolero
Emilio Barney

3 - ODIO ESCONDIDO - Bolero
Leo Zúñiga

4 - LO HABRAS DE PAGAR - Bolero
Leo Zúñiga

5 - VENDAVAL SIN RUMBO - Bolero
D. R. de A.

6 - DETENTE - Bolero
Emilio Barney

MUR Records Corp.
P. O. BOX 3038
HIALEAH, FLORIDA

DISCOS
SONOLUX
Y
LYRA

EX 5239
Columbia

SOY
LA PRIMERA LAGRIMA
NO LO LLAMES
HAS VISTO
EL AMOR ES TRISTE
ESTOS OJOS ESTAS MANOS
LLAMAME
CUANDO
A DONDE VA EL AMOR
EN UN RINCON DEL ALMA
LLUEVE AFUERA

MAGDA FRANCO

SOY LA MEJOR INTERPRETE ROMANTICA

Stereo ES 1939
Mono EX 5239

Columbia

MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA

Side 1

SOY (Balada)
LA PRIMERA LAGRIMA (Bolero Ritmico)
NO LO LLAMES (Cancion Vals)
HAS VISTO (Balada)
EL AMOR ES TRISTE (Balada)
ESTOS OJOS ESTAS MANOS (Balada)

LLAMAME (Bolero)
CUANDO (Bolero Balada)
A DONDE VA EL AMOR (Bolero)
N UN RINCON DEL ALMA (Bolero Balada)
LLUEVE AFUERA (Bolero)

EX 5228/ES 1928*

EX 5208 ES 1908*

EX 5197

EX 5128 ES 1897* *Stereo

THE
RUBBER
BAND
Facing the Music

Side A

You Excite Me So
Don Byers / BMI 2:33
Flame of Lust
W. Patterson / J. West / BMI 3:16
Wrong Side of the Road
Don Byers / BMI 2:40
Facing the Music
Don Byers / BMI 2:52

SIDE B

Lady with the Mojo Hand
Don Byers / BMI 2:56
Where Has Our Love Gone
Wendell Patterson / BMI 3:30
Odd Man Out
Jody West / BMI 3:12
Sure As Hell It's Monday
Don Byers / BMI 4:34

The Rubber Band is:
Jody West - Guitars, Vocals
Wendell Patterson - Bass, Vocals
Dale Nicholson - Drums

Background Vocalist:
Carolyn Patterson

Additional Musicians:
Danny McHenney - Tenor Sax
John Ivey - Piano
Merle McRae - Keyboards
Don Bryant - Trumpet
David Leonard - Synthesizer

Produced and Arranged by:
Patterson/West/Patterson
Executive Producer
Don Byers

Recorded and Mixed at:

Plan B RECORDING STUDIO
Rt. 5 E. Lake Cr.
Canton, Georgia 30114

Engineer - Don Bryant

Sleeve Artwork:
Jeanne Graves

All Songs:
ARKAQUAH PUBLISHING CO.

Special Thanks to:
Lightfoot - For the Band Name.
Debra Jean Ensley - Bodyguard, Babysitting & the Alvarez
L.C. Reece - For some loose change
Mary Ann Davis - Art, Band Logo
Ron DeLong - Photography
Old Clyde - For years of inspiration
Ken Ishii, Jeanne and Daniel Graves,
Wilson Frazier, Ray Berryhill, Carl Queen
and our friend, Old Buddy.
Love and thanks to all our friends, fans
and family members too numerous to mention.

Hello Brenda!
This album is full of songs
(!); Surprise I won't do much of it anymore
But it still represents to a first
for me. Hope you enjoy it.
Love

API-L-1642
api ATTEIRAM

JEANNE GRAICS

SOUNDS OF JOY

How Firm A Foundation

Art and Sue Crane had a vision and from that vision came SuArt Ministries and from SuArt Ministries came THE SOUNDS OF JOY.

The message found in this album is not our message. It is God's message to the whole world. God loves us regardless of all the wrong that we have done. It is that wrong or sin that stops us from going to His perfect Heaven. Yet God, in His love, solved the problem for us when He took on flesh in the body of Jesus Christ to make the complete payment for sin.
Because of Christ's death and resurrection, God offers to us eternal life as a free gift, if we will simply believe or depend on Him. Jesus says, "VERILY, VERILY I SAY UNTO YOU. HE THAT BELIEVETH ON ME "HATH" EVERLASTING LIFE." JOHN 6:47

MUSICIANS

KEYBOARDS...DAVID MADDUX
BASS.....JUD CRANE
DRUMS.....DENNIS CEMENTINA

SIDE ONE

CUT ONE: HOSANNA
CUT TWO: MOSES
CUT THREE: RISE AGAIN

SIDE TWO

CUT ONE: TELL ME THE STORY
CUT TWO: IT IS WELL
CUT THREE: FOUNDATION MEDLEY
CUT FOUR: AT THE CROSS/NOTHING BUT THE BLOOD

ARRANGED & DIRECTED BY...DAVID MADDUX
PRODUCED & ENGINEERED BY...DON R SMITH

SOUNDS OF JOY

LISA WEST
JACKIE GREEN
CHERIE SHOFNER
KAY CEMENTINA
RICKY WHITE
STEVE LEE
xBRAD CARR

THE SOUNDS OF JOY

SuArt MINISTRIES, INC 5054 MIDAS RD PENSACOLA FLA 32506 (904)-456-9022

"Songs of Joy"

CHURCH of THE INCARNATION's 1988 CHOIR

SOPRANOS
Dorothy Anderson
Betsy Bedor
Rosemary Bedor
Kathy Callahan
Gerri Coryell
Melissa Kaudy
Kerri Kenney
Mary Joyce LaBahn
Sandy Lucker
Mary Smuda
Mary Ann Studer

TENORS
Yvonne Cosgrove
Paul Orr
Jim Stiehl

ALTOS
Kay Bach
Ann Carlson
Jacqueline Cummings
Stephanie Maxam
Jackie Olson
Ann Patrick
Peg Pederson
Nancy Rains
Karen Stiehl
Evelyn Turgeon

BASSES
Louis Bedor
Joe Carson
Bob Johnson
Tom McLaughlin
Doug Munro
Arnie Olson
Tom Pederson
Jean Turgeon

Director .....Diane Kretsch
Accompanist.....Patricia Clemens
Oboe..... Doug Munro
Trumpet.....Tom Morris
Cover Design....Mary Joyce LaBahn
Print Stylist...Jacqueline Cummings

"Songs of Joy"

SIDE ONE

A SONG of PRAISE *Winnagene Hatch*

IRISH SHEPHERD's PSALM arr. K. Lee Scott

PSALM 107 *Robert C. Clatterbuck*

SEEKERS of YOUR HEART *Dick & Melodie Tunney*
Soloists: *Karen Stiehl*, and *Kay Bach*. arr. Lloyd Larson

COME, MAKE a JOYFUL SOUND *Hal H. Hopson*

LENTEN SONG *Mark Hayes*

REGINA COELI *W.A. Mozart*
Quartet No.1: S§*Betsy Bedor*, A§*Evelyn Turgeon*, T§ *Jim Stiehl*, B§ *Jean Turgeon*.
Quartet No.2: S§ *Rosemary Bedor*, A§ *Peg Pederson*, T§ *Paul Orr*, B§ *Joe Carson*.

SIDE TWO

MAJESTY *Jack W. Hayford*, arr. Jack Schrader

I BELIEVE/with Bach-Gounod AVE MARIA *E.Drake, I.Graham, J. Shirl and Al Stillman*
arr. Stan Beard and Barry Tucker.

GLORIA in EXCELSIS *W.A. Mozart*
Quartet: S§ *Betsy Bedor*, A§ *Evelyn Turgeon*, T§ *Yvonne Cosgrove*, B§ *Arnie Olson*.

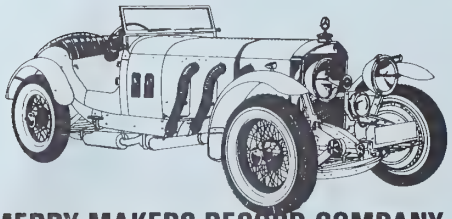
BUT NOW IS CHRIST RISEN *John W. Peterson*

THEY SHALL SOAR LIKE EAGLES *Laura Manzo*

THEN WILL THE VERY ROCKS CRY OUT
arr. Mark Hayes

LAMB of GOD *Robert Ray*, from The Gospel Mass
Soloist: *Paul Orr*

TURK MURPHY'S
JAZZ BAND



MERRY MAKERS RECORD COMPANY
33-1/3 RPM STEREO LP MMRC-105

PROMOTION COPY - NOT FOR SALE

TURK MURPHY, TROMBONE & WASHBOARD - LEON OAKLEY, CORNET - PHIL HOWE, CLARINET - PETE CLUTE, PIANO JIM MAIHACK, TUBA - DICK SPEER, BANJO

ALLIGATOR HOP, SKID DAT DE DAT, WAIT 'TIL YOU SEE MY BABY DO THE CHARLESTON, FRIENDLESS BLUES, BLAME IT ON THE BLUES, BUDDY'S HABITS, WORKING-MAN'S BLUES, SWIPESY CAKEWALK, RIVERSIDE BLUES, I'M GOIN' HUNTIN'

THIS FIRST TURK MURPHY ALBUM IN TEN YEARS, CONSISTING OF TEN TUNES NEVER BEFORE RECORDED BY THE BAND, SPARKLES WITH EXCITEMENT. IT WAS RECORDED IN MURPHY'S SAN FRANCISCO NIGHT CLUB, EARTHQUAKE MCGOON'S. "ON THIS LP ARE SOME OF THE BEST MURPHY PERFORMANCES OF HIS ENTIRE CAREER."

-- PHILIP F. ELWOOD, JAZZ CRITIC,
SAN FRANCISCO EXAMINER

PROMOTION COPY - NOT FOR SALE

TURK MURPHY'S
JAZZ BAND

MERRY MAKERS RECORD COMPANY
33-1/3 RPM STEREO LP MMRC-105

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-- PHILIP F. ELWOOD, JAZZ CRITIC,
SAN FRANCISCO EXAMINER

TRIO DA VITÓRIA

SAUDADES DO ARAGUAIA

★

TRIO DA VITÓRIA

★

ZENANCIO,
VENANCINHO
E
ZANCANELLI

FACE A

1. SAUDADES DO ARAGUAIA - Samba Brejeiro
   (Venancinho)
2. SONHOS DE AMOR - Rasqueado
   (Lino Sany)
3. EXPRESSO BOIADEIRO - Rasqueado
   (José Maria da Costa)
4. A MORENA NO SAMBA - Samba Sertanejo
   (Venancinho-Antonio Francisco Silva)
5. EU E ELA - Polca Paraguaia
   (Venancinho-Marrequinho)
6. VOLTA DA CANOA - Rasqueado
   (Venancinho)

★

FACE B

1. FILHA DO PESCADOR - Rasqueado
   (Venancinho-Saulino)
2. LUZ DE MINHA VIDA - Guarânia
   (Venancinho)
3. DENGOSO - Baião
   (Valentim)
4. CAPRICHO DA SORTE - Polca Paraguaia
   (Venancinho-Marrequinho)
5. O M DA MINHA MÃO - Samba Sertanejo
   (Eurípedes-Tizori)
6. NOVOS HORIZONTES - Polca Paraguaia
   (Venancinho-Loirinho)

caboclinho

DEPTO GRÁFICO CONTINENTAL

DISCO É CULTURA

1-27-407-005

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A 1. MAIN TITLE
2. STILL SEE ELISA
3. THE FIRST THING YOU KNOW
4. HAND ME DOWN THAT CAN O' BEANS
5. THEY CALL THE WIND MARIA
6. A MILLION MILES AWAY BEHIND
7. THERE'S A COACH THE DOOR COMIN'

B 1. WHOOP-TI-AY!
2. I TALK TO THE TREES PARDNER
3. THE GOSPEL OF NO NAME CITY
4. BEST THINGS
5. WAND'RIN STAR
6. GOLD FEVER PARDNER & CHORUS
7. FINACE

TAILEE
泰利唱片
TLA-634

電影全部插曲
山寶萬征長

文 馬 李 決死男
特威斯伊林克 突擊荒男
寶 西 珍 陳角女
演主銜領

312101
AMOEBA CLEARANCE
$ 100

PARAMOUNT PICTURES presents
PAINT YOUR WAGON

starring LEE MARVIN CLINT EASTWOOD JEAN SEBERG
Directed by JOSHUA LOGAN

SONGS FROM PARAMOUNT PICTURE "PAINT YOUR WAGON"

I'm On My Way

Pack your bag and pack your kit And ros-in up your bow! Don't Know where we're go-in', But, be-jay-pers, here we go! Where'm I go in'? I don't know. Where am I head-in? I ain't cer-tain. All I know is I am on my way. When will I be there? I don't know. When will I get there? I ain't cer-tain. All I know is I am on my way! Got a dream, boy? Got a song? Paint your wa-gon and come a-long! Where'm I go-in'? I don't know. When will I be there? I ain't cer-tain. What will I get? I ain't equipped to say, But, who gives a damn, we're on our way. (I'm on my way.) way.

I Still See Elisa

I still see E-li-sa, She keeps on re-turn-ing as breath-less and young as ev-er still hear E-li-sa, And still feel a yearn-ing to hold her a-gainst me a-gain. Her heart was made of hol-i-days, Her smile was made of dawn. Her laugh-ter was an A-pril song, That ech-oes on and on. Since I saw E-li-sa, The sha-dows are fall-ing and win-ter is call-ing a-bove. But I still see E-li-sa when-ev-er I dream of love. love.

The First Thing You Know

God made the moun-tains, God made the the sky, God made the peo-ple, God knows why. He fixed up the plan-et As best as He could; Then in come the peo-ple And gum it up good. The first thing you know

1. They ci-vi-lize the foot-hills And ev-'ry-where He put hills And moun-tains and the val-leys be-low They come a-long and take 'em And ci-vi-lize and make 'em A place where no ci-vi-lized per-son would go.
2. They ci-vi-lize what's pret-ty By put-tin' up a ci-ty Where noth-in' that's pret-ty can grow. They mud-dy up the win-ter And ci-vi-lize it in-to A place too un-ci-vi-lized e-ven for snow,
4. The booz-er's in prison, The criminal, he is-n', And only the rascals have dough. But soon as there's a parson I want to put my arse on A wa-gon that follows the trail of a crow.

The first thing you know. The first thing you 3. They ci-vi-lize left and they ci-vi-lize right Till noth-in' is left and nothin' is right. They ci-vi-lize free-dom 'til no one is free; No one except, by co-in-ci-dence, me The first thing you I pick up and blow The first thing you know.

They Call The Wind Maria

1. A way out here they got a name for wind, and rain and fi-re. The rain is Tess, the fire is Joe, And they call the wind Ma-ri-a Ma-ri-a blows the stars a-round, And sends the clouds a-fly-in'. Ma-ri-a makes the moun-tain sound Like folks were up there dy-in'.
2. (Be-) fore I knew Ma-ri-a's name And heard her wail and whin-in' I had a girl, and she had me, And the sun was al-ways shin-in'. But then one day I left my girl, I left her far be-hind me. And now I'm lost, so gol-durn lost, Not e-ven God Can find me.
3. (Out) here they got a name for rain, For wind and fi-re on-ly. But when you're lost, and all a-lone, There-ain't no word but "lone-ly." And I'm a lost and lonely man, With-out a star to guide me. Ma-ri-a, blow my love to me; I need my girl beside me.

Ma-ri-a! Ma-ri-a! They call the wind Ma-ri-a 2. Be- (3. Out) ri-a! Ma-ri-a! Ma-ri-a! Blow my love to me!

A Million Miles Away Behind The Door

Send back the world, there's too much night for me. The sky is much too high to shel-ter me when dark-ness falls. Four cab-in walls would be just right for me. I need a thresh-old I can cross where I can sit and gath-er moss for-ev-er more, A mil-lion miles a-way be-hind the door. Roll up the plains. There's too much view for me. There's so much space be-tween the wait-ing heart and whis-pered word, it's nev-er heard. One room will do for me; where ev-'ry eve-ning I can stare at some-one smil-ing from his chair a-cross the floor, A mil-lion miles a-way be-hind the door. No fears; no fools; no lies; no rules. Just do-ing with my life what life is for. A mil-lion miles a-way be-hind the door.

I Talk To The Trees

I talk to the trees, but they don't lis-ten to me, I talk to the stars, but they nev-er hear me. The breeze has-n't time to stop and hear what I say, I talk to them all in vain. But sud-den-ly my words reach some-one el-se's ear; Touch some-one el-se's heart strings too. I tell you my dreams And while you're list-'ning to me, I sud-denly see them come true. I can see us on an true. A-pril night, Look-in' out a-cross a roll-in' farm. Hav-in' sup-per in the can-dle-light, Walk-in' la-ter arm in arm. Then I'll tell you how I passed the day, Think-in' main-ly how the night would be. And I'll try to find the words to say, All the things you mean to me. I talk to the.

The Gospel of No Name City

1. You want to see sin of the wick-ed-est kind? Here it is! Want to see vir-tue left be-hind? Here it is! So-dom was vice and vi-ce ver-sa. Want to see where the vice is wors-er?
2. (You) want to live life in the rot-ten-est way? Here it is! Wom-en and whis-key, night and day Here it is! You want to em-brace the gold-en calf, An-kle and thigh and up-per half?
3. (Will you) go to heav'n will you go to hell? Go to hell! Ei-ther re-pent or fare thee well, Fare thee well! God will take care of No Name Ci-ty. Comes the end, it won't be pret-ty.

Here it is! I Mean, Here it is! (2. You) No Name Ci-ty, No Name Ci-ty, The Lord don't like it here. No Name Ci-ty, No Name Ci-ty, Your reck-'nin' day is near. No Name Ci-ty, No Name Ci-ty, Here's what He's gon-na do; Gob-ble up this town And swal-low it down And good-bye to you. Will you here it is! Here it is! I mean, here it is! A-men!

Best Things

1. The earth is pure muck, (Muck's a good thing) And ooz-in' with mud. (Mud is just fine) It's drown-in' in bog, (Bog is good luck) And crawl-in' with crud. (Crud's a good sign) The poor, they got hope, The rich can buy soap. What rain-bows ain't got a pot of, And I ain't got a spot of, A few feet down there's a lot of, Just wait-in' to buy to-bac-co and rye From now till I die. The best things in life are dir-ty: And noth-ing in life is Bet-ter to hold Than dir-ty gold, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold!
2. There's more than just gold (Gold is e-nough) That's bu-ried be-low. (Beau-ti-ful gold) There's seed in the ground (Lov-a-ble gold!) Just wait-in' to grow. (Spend-a-ble gold!) A man hat his creed, And mine is all greed. What banks have bulg-in' ac-counts-of, And I ain't got an ounce of, Be-low there's end-less a-mounts of Just dir-ty old trash That turns in a flash To dir-ty old cash. The best things in life are dir-ty: The worst thing in life is Wak-in' up clean With-out a bean, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold!
3. The worst thing in life is Be-in' con-tent With-out a cent, The best things in life are Filth-y, dir-ty hunks of Gold! Gold! Gold! Gold! Gold! Gold! Gold! Stink-in', rot-ten chunks of Grim-y, slim-y, Lou-sy, love-ly Gold!

Wand'rin' Star

I was born un-der a wand'-rin' star. I was born un-der a wand'-rin' star. Wheels are made for roll-in', Mules are made to pack. I nev-er seen a sight that did n't bet-ter look-in' back. I was born un-der a wand' rin' star. Mud can make you pris'-ner and the plains can make you dry. Snow can burn your eyes but on-ly peo-ple make you cry. Home is made for com-in' from, for dreams of go-in' to Which, with an-y luck will nev-er come true. I was born un-der a wand'-rin'star. I was born un-der a wand' rin' star. 2. When I get to heaven tie me to a tree, Or I'll be-gin to roam, And soon you know where I will be. I was born un-der a wand'-rin' star, A wand' rin', wand'-rin star.

Gold Fever

1. I would give the world to see how I used to be when I had no axe to grind ex-cept for chop-pin' wood. Day was day and night was night; wrong was nev-er right; Did-n't mat-ter where I went as much as where I stood. I had dreams, av'-rage size. There were stars in the skies; not my eyes. Then I got
2. Once we all did hon-est work: farm-er, law-yer clerk; mar-ried men and sin-gle men and some who ain't too sure. Now I look at them and see du-pli-cates of me; Cured of what we suf-fered from and suf-f'rin' from the cure. Who can say why we came? Where's the hope? Where's the flame? We're the same. When you got

gold fev-er! No romp-in', roll-in' girl-and fel-low stuff can cure the gold fev-er! Noth-in' can help you but the yel-low stuff. What can stop that itch-in', ain't a-round the kitch-en. Gold! Gold! Hooked am I! Su-san-nah, go a-head and cry.

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電話97－5439

CS/ 365

STEREO

JERRY VALE
IT'S MAGIC

Arranged and Conducted by Marty Manning

IT'S MAGIC	**FOR ME**
TEARS (For Souvenirs)	**ASHAMED**
BIG WIDE WORLD	**MY PRAYER**
BE ANYTHING (But Be Mine)	**RED SAILS IN THE SUNSET**
IS IT ASKING TOO MUCH	**IF IT ISN'T IN YOUR HEART**
MY MELANCHOLY BABY	**SOLITUDE**

Jerry Vale has the kind of magic in his voice that turns any song he sings into a love song. His voice has heart, filled with timeless mystery and romance.

Jerry has the kind of magical appeal that makes his appearances at Carnegie Hall standing-room-only performances, that packs them into the clubs where he stars and that delights millions of fans.

In this collection, Jerry is accompanied by the Marty Manning Orchestra. **It's Magic**, Jule Styne and Sammy Kahn's classic, Academy-Award-nominated song, expresses the romantic theme of the album. Like the other selections, it displays Jerry's brilliant styling. **If It Isn't in Your Heart** is a brand-new tune and, like his recent hit, "Have You Looked Into Your Heart," seems to have been written with Jerry in mind. Whether new (**Big Wide World, Ashamed**) or old (**My Melancholy Baby, Red Sails in the Sunset, Solitude**), all the songs take on a new excitement and a new beauty when Jerry interprets them.

IT'S MAGIC!

Additional Jerry Vale albums you will enjoy:

There Goes My Heart...CL 2387/CS 9187*
Moonlight Becomes You...CL 2371/CS 9171*
Have You Looked Into Your Heart...CL 2313/CS 9113*
Standing Ovation!...CL 2273/CS 9073* *Stereo

A

THE SELECTIONS ARE FOLLOWED BY THEIR PUBLISHERS AND TIMINGS

SIDE I	IT'S MAGIC—M. Witmark & Sons (ASCAP)	2:39	**SIDE II** FOR ME—Ben Bloom Music Corp. (ASCAP) 2:37
	TEARS (For Souvenirs)—Shapiro, Bernstein & Co., Inc. (ASCAP)	2:55	ASHAMED—Hollyland Music Co. (BMI) 2:12
	BIG WIDE WORLD—South Mountain Music Corp. (BMI)	2:35	MY PRAYER—Skidmore Music Co., Inc. (ASCAP) 3:06
	BE ANYTHING (But Be Mine)—Shapiro, Bernstein & Co., Inc. (ASCAP)	2:50	RED SAILS IN THE SUNSET—Shapiro, Bernstein & Co., Inc. (ASCAP) 2:00
	IS IT ASKING TOO MUCH—Ritvale Music Corp. (ASCAP)	2:56	IF IT ISN'T IN YOUR HEART—Brenda Music, Inc. (BMI) 2:15
	MY MELANCHOLY BABY—Jerry Vogel Music Co., Inc. & Shapiro, Bernstein & Co., Inc. (ASCAP)	3:26	SOLITUDE—American Academy of Music, Inc. & Scarsdale Music Corp. (ASCAP) 2:27

COVER PHOTO COLUMBIA RECORDS PHOTO STUDIO—HENRY PARKER

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司公限有份股片唱聲中

換退不概・出售片唱

Southern Praise
PROPHESY

SIDE ONE

THANK YOU LORD
T. PERKINS/R. FRENCH

YESTERDAY, TODAY & FOREVER
RAY FRENCH

HE PUT A SONG IN MY HEART
TONY PERKINS

LITTLE COUNTRY CHURCH
TONY PERKINS

SET FREE
T. PERKINS/R. FRENCH

SIDE TWO

PART-TIMERS
TONY PERKINS

PROPHESY
T. PERKINS/R. FRENCH

I'VE GOT A NEW LIFE
TONY PERKINS

HE'S COMING BACK
T. PERKINS/R. FRENCH

GOING THROUGH WITH JESUS
TONY PERKINS

CREDITS:

VOCALS – *Ray French*
Tony Perkins
BASS GUITAR – *Tony Perkins*
LEAD GUITAR – *Tim Thompson*
RHYTHM GUITAR – *Ray French*
DRUMS – *Nick Morgan*
SOUND ENGINEER – *Steve Cherewan*
RECORDED & MIXED *at Songbird Audio*
COVER PHOTOGRAPHS – *Creative Photography by Flynn*
COVER DESIGN – *Ray French & Tony Perkins*
SPECIAL COORDINATOR – *Tracy Cherewan*
PRODUCED *by Southern Praise*

It all started back in 1980 in a small town called Corsicana, Texas. After church services Tony would pick up his Kingston bass guitar, and Ray borrowed a six string guitar, and they would sing and play for hours at a time. And since that time they've moved to Minnesota where they met Nick Morgan their drummer, and Tim Thompson their lead guitarist. For the past four years these young men have been singing and ministering the Gospel in music as "SOUTHERN PRAISE."

We, as a group, would like to express special thanks to the following people: To our wives, Sandra French, Cheryl Perkins, and Julie Morgan for their love and patience. To our Pastor and his wife, Rev. and Mrs. A. L. Perkins, and all saints at Echoes of Calvary Church for all their prayers and support. To Steve and Tracy Cherewan for their dedication and long hard hours towards this endeavor.

We would like to give very special thanks to the founder of SOUTHERN PRAISE. He is our inspiration, motivation, our talent and our very life. We would like to dedicate this album and ourselves to Him. The LORD JESUS CHRIST.

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Lisa

Redwood Music Department
1973-74

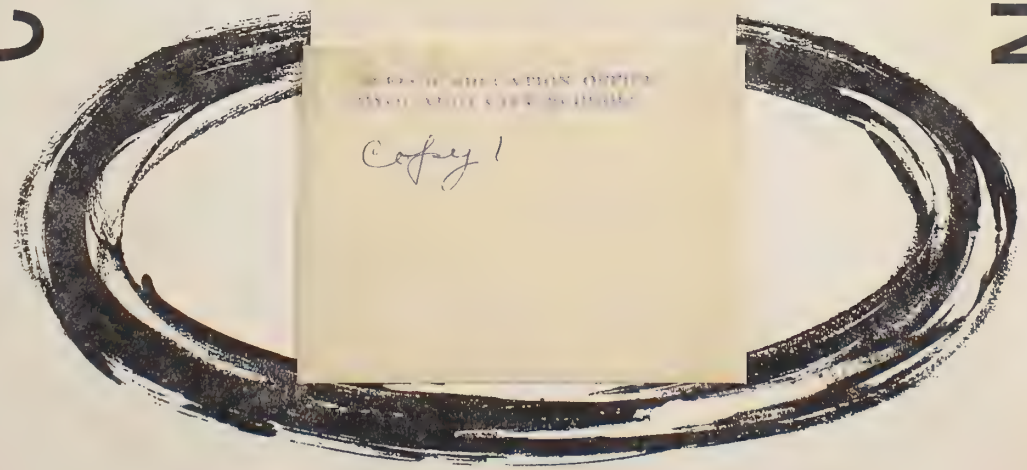
Saratoga Union School District

GLEN McNICHOLAS / Superintendent
PHIL WARD / Principal

SHARON NISHIKAWA / Chorus
RICHARD McCANN / Orchestra
ROWLAND SCHWAB / 7th Grade Band
KELSEY KIRK / 8th Grade Band

recorded by Ray Coe

CREATIVE RHYTHMS FOR CHILDREN



AED 9 - gingerbread boy • billy goats gruff - KNDG-3RD

GINGERBREAD BOY

Rhythmic Play

Once upon a time there was a little old lady who was very lonely for she had no little girl and no little boy. One day while she was making some bread she said, "I know what I shall do! I'll make me a little gingerbread boy."

So she mixed some dough and made a gingerbread boy. (First 8 meas. of music).

When he was all rolled and shaped she put raisins for his eyes and buttons on his jacket. (Single notes of music).

Now she was very happy that she made a gingerbread boy so she lifted him carefully and put him into the oven to cook. (single chord).

The gingerbread boy began to bake. (5 sustained chords).

First one arm came alive—then the other. One leg—then the other. He sat up. He opened his eyes. (music suggests a place for each of these things to happen.

The oven door opened. (sound for this)

The gingerbread boy jumped out and started running, right past the little old lady, through the open door and down the road calling "I can run away from you O joy, O joy, for I am the funny little Gingerbread Boy." (marimba melody).

He met a cow. "MOO - - - stop! I want to eat you."

The gingerbread boy ran past the cow (Marimba melody).

He met a horse. "Stop! I want to eat you."

The gingerbread boy ran on. (Marimba melody).

He met a pig. "Stop! I want to eat you."

The gingerbread boy ran on. (Marimba melody).

Soon he reached a river and there was a fox. "Hop on my back, I'll take you across the river," said the fox. (music suggests the river and swimming.

The gingerbread boy and the fox started swimming. Note: Here the children may pretend to swim side by side.

The water got deeper and deeper and the fox said, "Jump up higher."

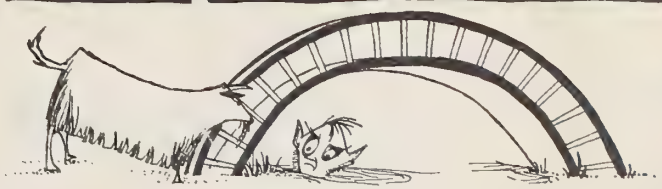
The water got higher and higher and the fox said, "JUMP HIGHER."

The water got deeper and deeper and the fox said, "Jump on my nose."

Just as the gingerbread boy jumped on the fox's nose he slipped right off into the water. (glissando in music)

The gingerbread boy began to melt, and melt. (music changes to a minor key as the gingerbread boy melts).

Only a raisin was left bobbing on the water.



THE BILLY GOATS GRUFF

Rhythmic Play

A LONG TIME AGO THERE WERE THREE BILLY GOATS named GRUFF
One day they went walking to a hill to find some nice green grass to eat. On their way they came to a bridge over a brook. Under the bridge lived a big old Troll.
The first billy goat to go over the bridge was the youngest Billy Goat Gruff. Trip, trap, trip, trap, went the bridge as he walked over it. (music for walking).
"Who's that tripping over my bridge?" roared the old Troll. (rumbling music).
"It is I, the little Billy Goat Gruff." (answered on the sustained note of rumbling music).
"I am coming to eat you," roared the Troll. (rumbling music).
"O, please don't eat me! I'm too little. Wait for my brother, he's much bigger than I am." (answered while sustained note is held).
"All right! Go on over." (rumbling music).
Trip, trap, trip, trap, went the bridge and the littlest Billy Goat Gruff went over the bridge and up the hill to eat grass. (walking music).
Now the second Billy Goat Gruff started across the bridge. Trip trap, trip trap, went the bridge. (walking music).
"Who's tripping over my bridge?" called the old Troll. (rumbling music).
"It is I ,the second Billy Goat Gruff." (answered on sustained note).
"I am coming to eat you!" roared the Troll. (rumbling music).
"O, please don't eat me! Wait for my brother, he is much bigger than I am." (answered on sustained note).
"All right! Go on over." (rumbling music).
Trip, trap, trip, trap, went the bridge and the second Billy Goat Gruff went over the bridge and up the hill to eat grass. (walking music).
Now the Big Billy Goat Gruff started across the bridge. Trip, trap, trip, trap, went the bridge. (walking music).
"Who's that tripping over my bridge?" roared the Troll. (rumbling music).
"It is I, the Big Billy Goat Gruff," said the Big Billy Goat Gruff in a loud voice. (answered on sustained note).
"Ha! I am coming to eat you!" roared the Troll. (rumbling music).
"Well, come on!" called the Big Billy Goat Gruff. So they rushed at each other. (music for rushing at each other). The Big Billy Goat stomped his feet, shook his head and rushed at the old Troll and tossed him right into the water. (glissando in music).
Then the Big Billy Goat Gruff went on over the bridge and up the hill to eat grass. (walking music).
So the three Billy Goats Gruff ate grass and grew fat and there was no old Troll to ever bother them again. (music for grazing, walking, frolicking, grazing, and walking).

PJ

RUMPELSTILTSKIN

Told by HELEN E. MYERS

WITH SONGS and SOUND EFFECTS

Adaptation and Music by
ELSIE-JEAN

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INFANCY THROUGH THE AGE OF SIX

Dumbo
Night Before Christmas
Rock-A-Bye Parade *and* **Ducklings on Parade**
Sheep and the Pig Who Set Up Housekeeping
Snow White and the Seven Dwarfs
Three Billy Goats Gruff *and* **Answer Three Questions If You Can**
Three Little Pigs *and* **The Orphan's Benefit**
Uncle Mac's Nursery Rhymes
What Is God Like? *and* **A Song of Growing Things**

SEVEN THROUGH ELEVEN YEARS

Christmas Adventure of Billy and Betty
Five Hundred Hats of Bartholomew Cubbins
Hansel and Gretel
Home On the Range *and* **Take Me Back to My Boots and Saddle**
Little Black Sambo
Little Black Sambo's Jungle Band
Little Engine That Could
One String Fiddle
Pinocchio
Robin Hood
Rumpelstiltskin
Singing Games
Songs of the Zoo
Stars and Stripes Forever *and* **El Capitan**
When the Husband Kept House

TWELVE YEARS AND ABOVE

Beethoven Fifth Symphony *(1st Move. Abr.)* *and* **Schubert Unfinished Symphony** *(1st Move. Abr.)*. *Victor Symphony Orchestra, Charles O'Connell, Conductor*

Blue Danube Waltz *and* **Tales from the Vienna Woods (*Strauss*)**. *Leopold Stokowski and the Philadelphia Orchestra*

Coppelia Ballet: Suite—Dance of Automatons, Waltz and Czardas (*Delibes*). *Boston "Pops" Orchestra Arthur Fiedler, Conductor.*

Sleeping Beauty: Waltz (*Tchaikovsky*) *and* **Natoma: Dagger Dance (*Herbert*)**. *Boston "Pops" Orchestra, Arthur Fiedler, Conductor*

Hungarian Dances Nos. 5 and 6 (*Brahms*). *Boston "Pops" Orchestra, Arthur Fiedler, Conductor.*

In the Hall of the Mountain King *and* **Anitra's Dance (*Grieg*)**. *Cincinnati Symphony Orchestra, Eugene Goossens, Conductor*

William Tell Overture (Finale) (*Rossini*). *Boston "Pops" Orchestra, Arthur Fiedler, Conductor*

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THE FARMER'S BRIDE—THE PANCAKE

as told by

GUDRUN THORNE-THOMSEN

Two fairy tales from Gudrun Thorne-Thomsen's book "East O' the Sun and West O' the Moon"

(ROW, PETERSON and Company)

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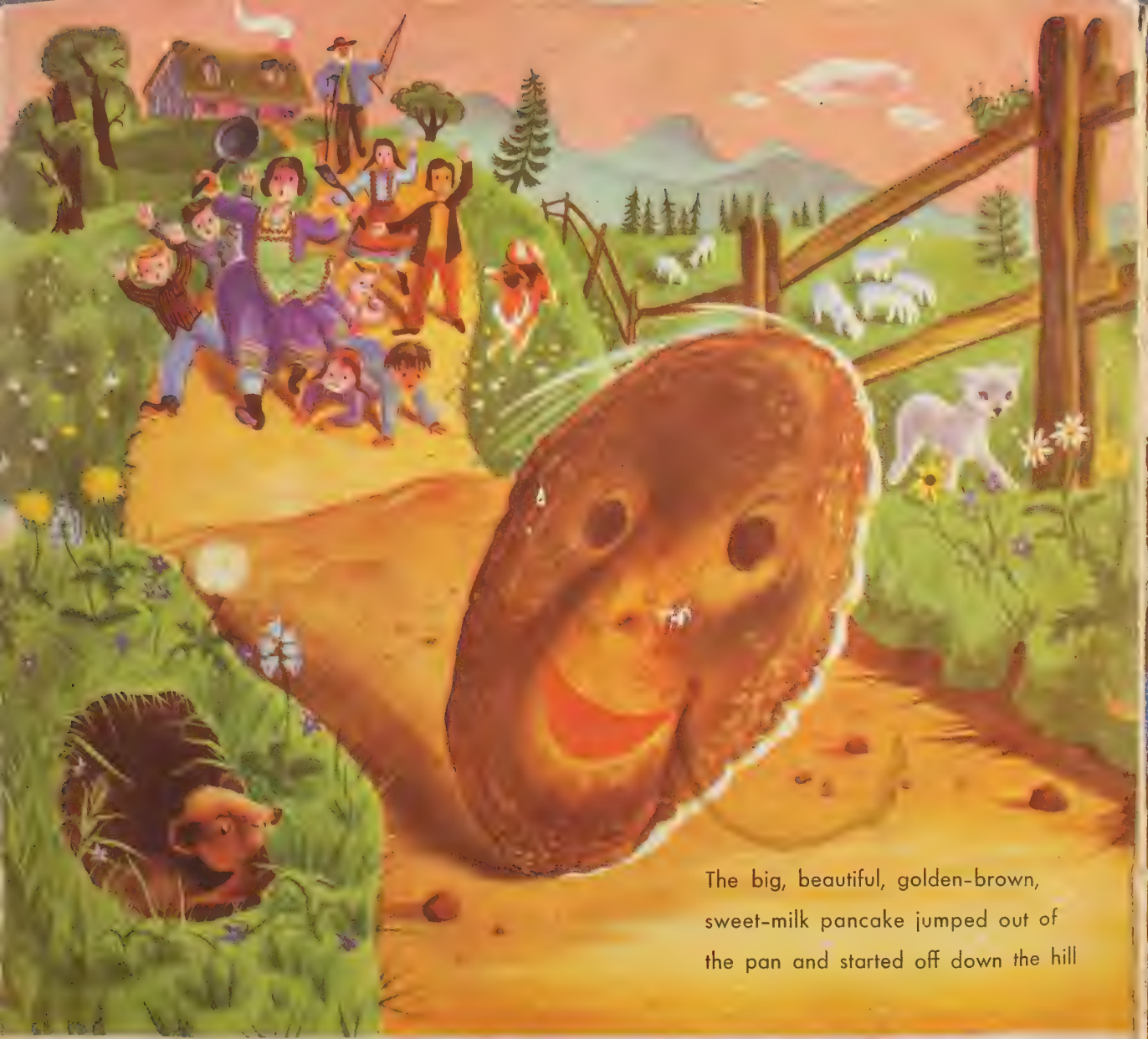

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Western Division
All-Conference
CHORUS

1965

MARGARET HILLIS, CONDUCTOR

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1965 M.E.N.C. Western Division Convention

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Chairman: Clinton Sawin
Co–Chairman: John Swanson

CARROLL A. RINEHART, Western Division President
FRED E. GRAFF, Coordinating Chairman
ROBERT GIBSON, Local Coordinating Chairman

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Margaret Hillis, Conductor
Accompanist: Michael Chavez
Chairman: Anthony Palmer
Co–Chairman: Philip L. Ellithorpe

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ALL–CONFERENCE BAND
Dr. Stanley Chapple, Conductor
Chairman: Robert Dill
Co–Chairman: Robert Simmergren

Long Beach, California

STEREO

THE 1968 CORNELL UNIVERSITY

Big Red

MARCHING BAND

MARICE W STITH, Director

STEREO

CORNELL UNIVERSITY 1968 "big red" MARCHING BAND

MARICE W. STITH, Director

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"..... they're really exciting. This is one of the finest university marching bands in the country. Listen to the great sound of the Cornell university marching band."

.... NBC Commentator

"..... outstanding. The Big Red Band looked and sounded really sharp."

.... William Campbell, Chairman of the Oregon State Univ. Music Dept.

"This is the finest band I have seen in Boston in 20 years."

.... Ken Coleman, Boston sports announcer

"The band has never been so well received by the students."

.... Mark Barlow, Vice President of Student Affairs, Cornell Univ.

"..... congratulations to the Cornell University marching band for its outstanding pre-game and halftime show at the Patriots-Buffalo football game. It was the best unit to appear in years and will be hard to duplicate."

.... Boston Herald Traveler

The above compliments are just a small sample of the many unsolicited ones given to the Big Red Band from all over the country, and are perhaps indicative of the tremendously successful 1968 season.

The Band's season began a week before school in a band camp. For nine to ten hours each day the band members worked on marching fundamentals and began to develop their playing style and repertoire for the upcoming year. The rest of the year the Big Red rehearsed five-and-a-half hours a week in addition to last minute preparations immediately preceding the football games. The 112 members of the Big Red Band represented all the various divisions of the University, but amazingly enough, not one is a music major. The Big Red Band is traditionally an all male organization, only partly out of deference to the Ivy League rule restricting women from the playing field. While the Band itself is only extant during the football season, the members make up two pep bands which play at basketball and hockey games throughout the winter season. In addition to the Big Red at Cornell, the band program includes a symphonic band and an elite wind ensemble which present concerts throughout the year

This season began with a concert in the Freshmen Men's Dorm area and a Libe Slope Concert. On September 28 the Big Red made their first appearance on the gridiron as it hosted 65 marching bands from all over the New York area who participated in the six-teenth annual Band Day. The 5000 musicians composed one of the largest musical groups ever assembled in the East. Throughout the season, the band presented halftime and pre-game shows on a variety of topics including a "Trivia Contest", "The Generation Gap", "A Tribute to Fire Prevention Week", "A 1968 Presidential Election Tribute", and a special weekend show saluting "Saturday Night of Fall Weekend and the Upcoming Winter". In addition to playing at the home games, the Band traveled to football games at Harvard and Columbia. En route to Harvard the Band stopped off in Longmeadow, Massachusetts for a joint concert with the Longmeadow High School Band. The concert, presented Friday night before the game, was under the joint sponsorship of the Cornell Club of Western Massachusetts. The Sunday after the Harvard game the Big Red were featured on a Boston Patriots nationally televised game on NBC in living color. The Columbia trip was highlighted by a Friday night concert in Lynbrook, New York which was sponsored by the Fine Arts Committee of Lynbrook and culminated in a standing ovation

This year's Band marched in new uniforms which aroused a great deal of interest. The informal uniform consisted of a red blazer with white turtleneck dickie and black trousers with a narrow red stripe. At times, however, the Band also appeared in more formal attire as it wore red and grey striped ties and white hats.

The Band primarily emphasized music although it still thought of itself as a marching unit and hardly neglected this aspect of its "personality". Perhaps it is fitting to conclude by paraphrasing an announcement that typically began our shows, "Good afternoon, ladies and gentlemen. We invite you to sit back and enjoy our 1968 Cornell University Big Red Marching Band in concert."

November 8, 1968

Scott Rigden '69

SCOTT RIGDEN, Assistant Director
BRUCE LAYTON, Charting Engineer
MIKE HANDY, Manager
T. J. ORR, Field Manager
DOUG HAYNES, Asst. Field Manager
JEFF DOANE, Drum Major
BOB MIREL, Student Conductor
JIM HORN, Librarian
PETE HERSTEIN, Asst. Librarian
BOB ANSPACH, Announcer

SIDE I		SIDE II	
FANFARE	*Arr. by E. Leidzen*	FANFARE	*Arr. by B. Moffit*
STAR SPANGLED BANNER	*Key, Arr. by Leidzen*	THIS COULD BE THE START	*S. Allen, Arr. by Warrington*
GOT A LOT OF LIVIN' TO DO	*Adams and Strouse, Arr. by Jackoboice*	INVERCARGILL	*Lithgow, Arr. by Laurendeau*
TROMBONE KING	*K. L. King*	GREAT GATE OF KIEV	*Mussorgsky, Arr. by Reynolds*
1812 OVERTURE	*Tschaikowsky, Arr. by Reynolds*	LOVE IS BLUE	*Popp, Arr. by Warrington*
ROCK IN OUR TIME	*Christensen*	THEM BASSES	*Huffine*
BILL BAILEY'S COMBO	*Cannon, Arr. by Moffit*	SABRE DANCE	*Khatchaturian, Arr. by B. Moffit*
HEY, LOOK ME OVER	*Leigh & Coleman, Arr. by Warrington*	SAINTS IN CONCERT	*Arr. by B. Moffit*
WHO CAN I TURN TO?	*Arr. by R. Shahin*	Location Recording Engineer ..... MARICE W. STITH	

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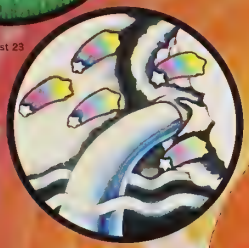
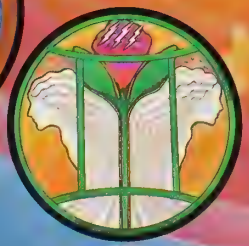
July 23 — August 23



January 20 — February 19

October 23 — November 22

April 21 — May 21



May 22 — June 21

June 22 — July 22

February 20 — March 20

March 21 — April 20

September 24 — October 22

November 23 — December 21

December 22 — January 19

August 24 — September 23

When the Moon is in the Seventh House
And Jupiter aligns with Mars;
Then peace

the Age of Aquarius!
ime of the ancient manners has man
looked more to the stars for guidance. In this Aquarian
Age, the heavens
y . . . the millennium of love and peace. In
the Signs of the Zodiac, you'll travel on a dramatic,
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the incredible music of the Moog Synthesizer. Each
album in the series is individual. Each offers the
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the stars and how you're directly
affected by the Sun, the Moon and the
Planets. In fact, if you listen, you
may hear Jupiter align
with Mars.

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Rev. Rhyme

According to Rap

Rev. Rhyme
According to Rap

SIDE ONE
The Devil, The Big Lie
Jonah
Jesus
In The Beginning

SIDE TWO
Moses
He Loves
Daniel
Samson

Producers: George W. Stewart, Don Mosely & David Camon
Executive Producer: Byron Spears Jr.
Studio: SOUNDS OF BIRMINGHAM
Engineers: Don Mosely, Noah White & Charlie Harnach
Photo: MEMORY BANK PHOTOGRAPHY, Carey Williams
Singer: James "Big Man" Lawrence on [illegible] & Duane Davis on 'Jesus'
Musicians:
Keyboards & Synthesizer: David Camon & [illegible]
Drums: Charlie Harnach
Sax Solo: Gilbert Taylor
All Words & Music by: Kenneth [illegible] George W. Stewart & David Camon [illegible]
Camon and Don Mosely)
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The Word! The Lord is amazing and I would like to thank him for the knowledge and strength to make this dream a reality. It is a blessing Supreme to me and I pray it will be for you and yours.

Thanks to my family for their support; to my church, and a special thanks to Robert "Rex Charm" Dugger, for introducing me to my big brother and manager, George W. Stewart.

Mr. Don Mosely and David Camon, it could not have been possible without you, and certainly not without Birthright and Capitol Records...God's choicest blessings to you all.

In Jesus' Name.
Rev. Rhyme

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electronic music by

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SLEEPY TIME
THE MUSIC BOX
NURSERY RHYME
TIC TOC

VOLUME II

TEMPO BLOCK
THE HAPPY WHISTLER
TOY TYPEWRITER

VOLUME III

LITTLE TIN SOLDIER
LITTLE MISS ECHO
THE PLAYFUL DRUMMER

LIMITED EDITION

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explanatory notes by
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PIET SCHREUDERS

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(Billy Dietrich)
CUBIE BURKE

*Produced by Billy Dietrich
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Arrangers: Dietrich/Sass
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Mix Engineer: Bob Blank
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1

MARIMBA CHIAPAS

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   (Ch. Granda)
2. CERVECINAS CALIENTES
   (Will Glahe)
3. MOLIENDO CAFE
   (Manzo)
4. ACTOPAN
   (Gibson)
5. AMOR PERDIDO
   (Pedro Flores)

P 1967

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R-026
2
MARIMBA CHIAPAS
1. EL CAIMAN VACILADOR
(H. Paniagua)
2. EL TACONAZO
(Lalo González)
3. YO VENDO UNOS
OJOS NEGROS
4. ALMA LLANERA
(Pedro Elías Gutiérrez)
5. ADIOS
(Alfredo Carrasco)
P 1957
REX

A REASON TO PLAY
DAVE LAUGHLIN

K4341A

© 1984
Dave Laughlin

I'LL FLY AWAY 1:50
Brumley / Brumley / Arr. Atkins, Laughlin

GIVE THEM ALL TO JESUS 2:43
Phil Johnson / Bob Benson, Sr. / Justin Time Music / SESAC / Arr. Laughlin

SAVIOR, LIKE A SHEPHERD LEAD US 2:30
William B. Bradbury / Arr. Laughlin

HAVAH NAGILAH (Come, Let's Rejoice) 2:10
Jack Kammen / Arr. Laughlin

OPEN OUR EYES 2:21
Bob Cull / Maranatha! Music / Arr. Foster, Laughlin

JESUS LOVES ME*/OH HOW HE LOVES YOU AND ME 2:32** *William B. Bradbury / Arr. Laughlin / **Kurt Kaiser / Word Music / ASCAP / Arr. Laughlin

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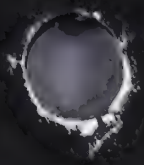
A REASON TO PLAY
DAVE LAUGHLIN

K4341B



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Dave Laughlin

BACKPORCH FELLOWSHIP 2:32
Laughlin / Arr. Laughlin

REJOICE IN THE LORD ALWAYS / THIS IS THE DAY 1:18
Arr. Laughlin

THEY'LL KNOW WE ARE CHRISTIANS 2:42
Peter Scholtes / Arr. Laughlin

SHALL WE GATHER AT THE RIVER? 1:57
Robert Lowry / Arr. Laughlin

HOLY, HOLY, HOLY 2:42
John B. Dykes / Arr. Laughlin

VOX

GERMAN FOLK SONGS
OF LONG AGO

Es, es, es und es - Zu Augsburg steht ein hohes Haus - Schwabenliesl - Köln am Rhein - Es steht ein Baum im Odenwald - Als wir jüngst in Regensburg waren - Zu Regensburg auf der Kirchturmspitz - Zu Lauterbach

VX 25.750 Side 1

ALBERT GREINER CHORUS, Augsburg
JOSEPH LAUTENBACHER, Conductor

VX 25.750 A
Made in U.S.A.

ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE

VOX

GERMAN FOLK SONGS
OF LONG AGO

Vo Luzern uf Weggis zue - Es wohnte eine Müllerin - Zu Koblenz auf der Brücken - Wenn i auf Amorbach geh' - I bin a Steirerbua - Bauernlied - Es flog ein klein Waldvögelein.

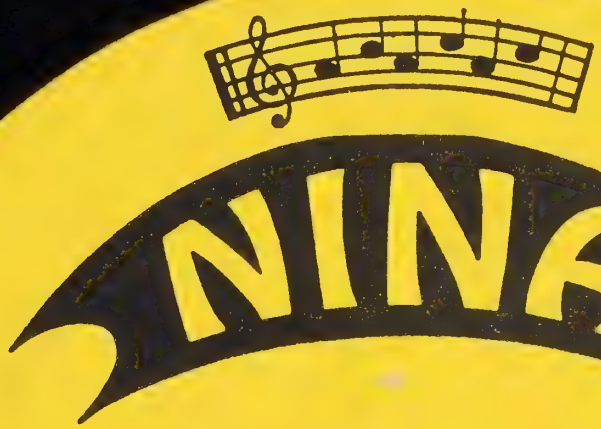
VX 25.750 Side 2

ALBERT GREINER CHORUS, Augsburg
JOSEPH LAUTENBACHER, Conductor

VX 25.750 B
Made in U.S.A.

ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE

NINA
ELLAS
BOUZOUKEE IN HI-FI
L-73
Side 1
33⅓ RPM
HIGH FIDELITY
1. OH SEVDA POU ECHO (What Love I Have) Tsiftetelli KETTY PETRAKI
2. ISOS AVRIO (Maybe Tomorrow) Zeimbekiko ST. KAZANTZIDIS
3. BEAUTIFUL Solo Bouzoukee M. HIOTIS
4. TO DIKO SOU TO MARAZI (The Sorrow You Give Me)
Hasapico ZOE NAHI
5. PALI ME GELASES (Again You Fooled Me)
Kalamatianos YOTA LYDIA
6. APOPSE OLA EINAI GIA SENA
(Tonight Everything Is For You) Karsilama
RENA DALIA-KAVOURAKIS



BOUZOUKEE IN HI-FI

L-73
Side 2

33⅓ RPM
HIGH FIDELITY

1. F A N T A S I A Solo Bouzoukee M. HIOTIS
2. TO PEDI MOU PERIMENO (Waiting For My Child)
Zeimbekiko KAZANTZIDIS-MARINELLA
3. EISAI SY TO SPLAHNO MOU (You're My Feelings)
Tsiftetelli AGGELOPOULOS-LYDIA
4. POLLES NYFOULES EIDAME (Many Brides We've Seen)
Kalamatianos KETTY PETRAKI
5. KOSTA ME LEN EMENA (My Name is Kosta)
Zeimbekiko KOSTAS KAPLANIS
6. T A X I M Solo Bouzoukee M. HIOTIS

HIAWATHA'S WEDDING FEAST

Boston Orchestra and Chorale

Earl Williams-conducting

STEREO
33 1/3 RPM

SIDE ONE
HUB 142A
(NR6951-1)

1. YOU SHALL HEAR
2. O-PAU-PUK-KEEWIS
3. HE WAS DRESSED
4. SING TO US O-CHIBIABOS

HIAWATHA'S WEDDING FEAST

Boston Orchestra and Chorale

Earl Williams-conducting

Clay Douglas-tenor

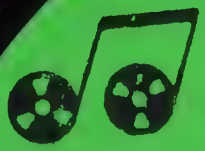
STEREO
33 1/3 RPM

SIDE TWO
HUB 142B
(NR6951-2)

1. "ONAWAY! AWAKE BELOVED"
2. THUS THE GENTLE CHIBIABOS
3. IAGOO
4. SUCH WAS HIAWATHA'S WEDDING

TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO A
FG 0001
DRP-8210
℗ 1982
Family of Gold
BMI
Time 5:33
JELLIE ROLL BEAT VOCAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661

TSOV
HAMPTON
"The Sound of Virginia"
Recorded at
Stone Gold
Studios
Engineered by
Rudell Holland
The Sound of
Virginia
Hampton, VA
Moline, Illinois
SGR
STEREO B
FG 0002
DRP-8210
℗ 1982
Family of Gold
BMI
Time 4:05
JELLIE ROLL BEAT INSTRUMENTAL
(Daniel Goldstone, Al Watkins)
ROYALTY
Produced by D. Baker, L. Bolin,
K. Turner for SGR Enterprises
Executive Producer D. Jones
TSOV Records 2619 Kecoughtan Rd. Hampton, Virginia 23661



REEL SOUND
Rochester, N.Y.

JUNIOR HIGH
ALL-COUNTY MUSIC FESTIVAL

March 6, 1982

RS-150 A
33 RPM

SIDE ONE
STEREO

1. **SINIFONIA IN B FLAT** —J. C. Bach/Muller
2. **DANCE OF THE TUMBLERS** — Rimsky - Korsakov/Stone
3. **STILL**—Richie/Whitney
4. **FESTIQUE**—M.L. Daniels
5. **O OCCHI, MANZA MIA**—Emmalou Diemer

REEL SOUND
Rochester, N.Y.

JUNIOR HIGH
ALL-COUNTY MUSIC FESTIVAL

March 6, 1982

RS-150 B
33 RPM

SIDE TWO
STEREO

1. **JUBILATiON**—Paul Anka/Johnny Harris
2. **SYMPHONIC OVERTURE**—Charles Carter
3. **AMERICAN FOLK RHAPSODY NO. 1**—Clare Grundman
4. **BROADWAY SPECTACULAR!**—arr. John Higgins

SIDE 1

WEST SIDE BAPTIST CHURCH SINGS SACRED MUSIC

Gilbert W. Rogers, Minister of Music
Willie S. Cromer, Pastor

mfg. by Century RECORDS

STEREO
36491

recorded by
Bob Davis, Fran. Assoc.
P. O. Box 15501
Charlotte, N. C.

The Men of Song

1. The Solid Rock - Edward Mote-William B. Bradbury
2. The Wayfaring Stranger - American Folk Hymn
3. The Church In the Wildwood - William S. Pitts

The Singing Men

1. Rise Up, O Men of God - Arr. Howard F. Starks
2. There's A Call Ringing Clear - Robert L. Cooper
3. Men On the March for Christ - Lloyd D. Bell

33 1/3

SIDE 2

WEST SIDE BAPTIST CHURCH SINGS SACRED MUSIC

Gilbert W. Rogers, Minister of Music
Willie S. Cromer, Pastor

mfg. by Century RECORDS

STEREO
36491

recorded by
Bob Davis, Fran. Assoc.
P. O. Box 15501
Charlotte, N. C.

LADIES' CHORUS

1. I Love Thee - Anonymous
2. No, Not Despairingly - Horatius Bonar-Ann B. Spratt
3. Take Time to Be Holy - Arr. Bob Burroughs

LADIES' TRIO

1. Yes, He Did - Arr. Harold DeCou
2. Precious Memories - J.B.F. Wright
3. Throw Out the Life Line - Arr. Harold DeCou

33 1/3

SIDE 1

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett, Conductor

SING TO THE LORD A NEW SONG - H. Schutz
(G. Schirmer)

mfg. by Century RECORDS

STEREO
36472

RC-423
HMR PRODUCTIONS
Scotch Plains, N. J. 07076

HAEC EST DIES - J. Gallus
(Concordia Press)

SILENT DEVOTION AND RESPONSE FROM SACRED SERVICE - E. Bloch
(Broude Bros.)

AIN'-A-THAT GOOD NEWS - W. Dawson
(Tuskegee Press)

THREE FOLK SONGS - J. Brahms
I'D ENTER YOUR GARDEN
THE FIDDLER
HOW SAD FLOW THE STREAMS
(Ed. B. Marks)

KDE SU KRAVY MOJE - H. A. Schimmerling
(Assoc. Music Pub.)

33 1/3

SIDE 4

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Mr. Richard L. Bartlett, Conductor

mfg. by Century RECORDS

STEREO
36472

RC-423

HMR PRODUCTIONS
Scotch Plains, N.J. 07076

MISA CRIOLLA - A. Ramirez

Soloists:

KYRIE	Janice Yurcheyk
	Teri Rose
GLORIA	Karen Santic
	Ruth Cecil
AGNUS DEI	Robyn Gangi
	Dennis Keeler

Instrumentalists:

John Arbo	Ricky Heyman
Lindsay Bigelow	Victor Dorff
	Ed Korndoerfer

COMBINED CHORUS AND WIND ENSEMBLE

ONCE TO EVERY MAN AND NATION - D. S. York
(Theo. Presser)

33 1/3

SIDE 2

1970

ALL COUNTY HIGH SCHOOL CHORUS CONCERT

Assisted by
THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson - Conductor

mfg. by Century RECORDS

STEREO
36472

RC-423
HMR PRODUCTIONS
Scotch Plains, N. J. 07076

OVERTURE IN Bb - Giovannini
(Sam Fox)

TREATISE FOR TWO - Bennett
Erica Friedman, Clarinet
Janet Greenberg, Flute
(Southern Music)

ARIOSO - Williams
(Summy-Birchard)

33 1/3

SIDE 3
1970
ALL COUNTY HIGH
SCHOOL CHORUS CONCERT
Assisted by
THE PARAMUS HIGH SCHOOL WIND ENSEMBLE
Mr. Frank Ryerson - Conductor
mfg. by Century RECORDS
STEREO
36472
RC-423
HMR PRODUCTIONS
Scotch Plains, N.J. 07076
THOUGHTS OF LOVE - A. Pryor
Walter Sayre III, Trombone
(Carl Fischer)
VICTORY AT SEA SUITE - R. Rodgers
(Williamson)
33 1/3

SIDE 1

The San Francisco Firemen's Honor Band

Donald McKenzie
Conductor and Director of Music

mfg. by Century RECORDS

STEREO
40259

Recorded by
CCRS-Oakland

1. American Salute - Gould-arr. Lang
2. Folk Song Suite - Vaughan-Williams
   March-Seventeen Come Sunday
   Intermezzo-My Bonny Boy
   March-Folk Songs from Somerset
3. Caribbean Fantasy - Morrissey
   Concert Ensemble
   Directed by Donald McKenzie

33 1/3

SIDE 2
The San Francisco
Firemen's Honor Band
Donald McKenzie
Conductor and Director of Music
1. Prelude - Nixon-arr. Gaynor
Concert Ensemble, Directed by Janice Gaynor
2. Air and March - Purcell-arr. Gordon
mfg. by Century RECORDS
STEREO
40259
Recorded by
CCRS-Oakland
3. Little English Suite - Grundman
The Leather Bottel The Vicar of Bray
Cadet Ensemble, Directed by Richard Altman
4. Carmina Burana - Carl Orff-arr. Krance
Tanz-auf dem anger (Dance—on the lawn)
Amor volat undique (The God of Love flies everywhere)
Ego sum abbas (I am the Abbot)
Randolph Krelle, Trombone Soloist
Ave formosissima (Hail to thee, most beautiful)
O Fortuna, velut Luna (O Fortune, variable as the moon)
Fortune plango vulnera (I lament Fortune's blows)
Concert Ensemble, Directed by Donald McKenzie
5. The Go-Go Generation - Roullier
The San Francisco Firemen's Honor Band
Directed by Donald McKenzie
33 1/3

SIDE ONE

MC-18050A

The 1981 District X All-Regional
INTERMEDIATE CHORUS

Ray Miller, Guest Conductor

Nancy Reid, Accompanist

February 7, 1981

GERALD LEWIS RECORDING

Box 3671, Arlington, Va. 22203

1. WITH A VOICE OF SINGING — Shaw
2. SING FOR JOY — Purcell
3. MADRIGAL — Diemer
4. HELLO SUNSHINE — Emerson
5. LOVE IS EVERYWHERE — arr. Curtright
6. WADE IN DE WATER — arr. Emerson

ALL-REGIONAL HIGH SCHOOL CHORUS

7. MISSA SECUNDA — Hassler
   Kyrie Eleison
   Sanctus — Beneductus

33⅓ RPM STEREOPHONIC

SIDE TWO

MC-18050B

The 1981 District X All-Regional

HIGH SCHOOL CHORUS

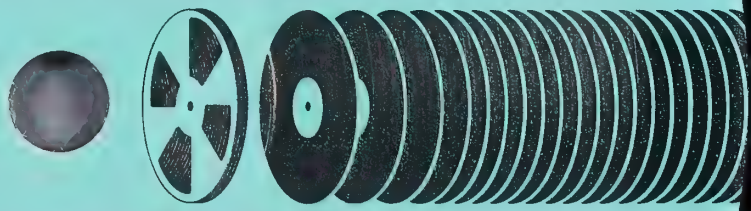
J. Weldon Norris, Guest Conductor

James Miller, Accompanist

February 7, 1981

GERALD LEWIS RECORDING

Box 3671, Arlington, Va. 22203



1. PLORATE FILII ISRAEL from "JEPHTAH" — Carissimi
2. SURE ON THIS SHINING NIGHT — Barber
3. FLOWER OF BEAUTY — Clements
4. FIVE CANZONETS — Berger
5. GREAT DAY — arr. Johnson
6. IT WAS ALMOST LIKE A SONG — Jordan-Marzuki

33⅓ RPM STEREOPHONIC

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

Side 1

STEREO 33⅓

MH-C 78/1

3162

© P SBC

Complete programme
with English narration

PART I 14:10

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78

3163 MS/1

Side 2

©℗ SBC

Complete programme

(Music only)

PART I 12:08

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78/2

3164

Side 3

Complete programme
with English narration

PART II 15:05

℗ SBC

Non-commercial recording – Not for sale

Made in Switzerland

MUSICA HELVETICA

Swiss Radio International

+SBC Swiss Broadcasting Corporation – Transcriptions

Christmas in Switzerland

Noël Valaisan

(Jean Daetwyler)

+ML+ STEREO 33⅓

MH-C 78

3165 MS/2

Side 4

©℗ SBC

Complete programme

(Music only)

PART II 12:58

Non-commercial recording – Not for sale

crown
LONG PLAYING 33 1/3
HIGH FIDELITY
L'ARLESIENNE SUITE
VIENNA
PRO ARTE ORCHESTRA
5066
HI-FI
L'ARLESIENNE SUITE #1
(CLP 5066-1)
8317 W. WASHINGTON BLVD.
CULVER CITY, CALIF.

crown
LONG PLAYING 33 1/3
HIGH FIDELITY
L'ARLESIENNE SUITE
VIENNA
PRO ARTE ORCHESTRA
5066
HI-FI
L'ARLESIENNE SUITE #2
(CLP 5066-2)
5317 W. WASHINGTON BLVD.
CULVER CITY, CALIF.

HUGHES CUSTOM
RECORDING SERVICE
401 South 5th Street
Carmi, Illinois 62821

GREENWOOD COMMUNITY HIGH SCHOOL

Bands and Concert Choir

Herman Knoll, Director of Bands

HRS 224

SIDE 1

Ronald Bell, Choral Director

1. MEN OF CUSTER . . . Hill
Symphonic Band 1976
2. NO BIRD . . . Dorsey
3. EVERY TIME I FEEL THE SPIRIT . . Dawson
4. THE FACE OF MOSES SHOWN . . Lee
5. TIME IS MY FRIEND . . Andrew/Bricasse
Concert Choir 1976
6. BUGLER'S HOLIDAY . . . Andersom
Wind Ensemble 1975
7. ALONE AGAIN, NATURALLY . . Arr: Herman
8. BIG SWING FACE . . Arr: Rich

Cindy Combs; Accompanist for Choirs

HUGHES CUSTOM
RECORDING SERVICE
401 South 5th Street
Carmi, Illinois 62821

GREENWOOD COMMUNITY HIGH SCHOOL

Bands and Concert Choir

Ronald Bell, Choral Director

HRS 224

SIDE 2

Herman Knoll, Director of Bands

1. COAT OF ARMS . . . Kinney
2. INCANTATION AND DANCE . . . Chance
3. DRAGOONS OF VILLARS . . . Mailart

Wind Ensemble 1976

5. GRAFFITTI . . . McAfee
6. PRAYER . . . Frackenpol

Concert Choir 1975

SIDE 1

OREGON STATE UNIVERSITY INTERFRATERNITY COUNCIL SING, 1969

ALPHA SIGMA PHI, Charley Encell, leader
1. **GEORGY GIRL** (Dale)
AZALEA HOUSE, Wendy Lee, leader

mfg. by Century RECORDS

STEREO
34010

Century Records
Eugene, Oregon 97402

2. **I ENJOY BEING A GIRL** (Rodgers & Hammerstein)
Second Place Winners, Women's Division
ALPHA OMICRON PI - PHI GAMMA DELTA, Novelty
Rob Rector and Janice Taylor, leaders
3. **FOOD, GLORIOUS FOOD** (Bart) and **PHYSICAL FITNESS** (Strouse, Adams)
DELTA SIGMA PHI, Chuck Anderson, leader
4. **THE PASTURE** (Frost)
Second Place Winners, Men's Division
ALPHA PHI, Nancy Arisman, leader
5. **LET THERE BE MUSIC** (Williams and Elliott)
SIGMA PHI EPSILON, Jim Huegli, leader, Novelty
6. **COMPANY 'Q' WHISTLE MARCH**
(Sparks and Warmwater)
ALPHA GAMMA DELTA, Laurie Benson, leader
7. **LOVE IS BLUE** (Blackburn and Popp)

33 1/3

SIDE 2

OREGON STATE UNIVERSITY INTERFRATERNITY COUNCIL SING, 1969

mfg. by Century RECORDS

STEREO
34010

Century Records
Eugene, Oregon 97402

LAMBDA CHI ALPHA, Don Porten, leader
FIRST PLACE WINNERS, MEN'S DIVISION
1. THEY CALL THE WIND MARIA (Lowe)
2. SHENANDOAH (arr. Hyler)
CHI OMEGA, Candy Olson, leader, Novelty
3. SENTIMENTAL JOURNEY (Green, Brown, Homer)
DELTA GAMMA, Bonnie Kriens, leader
FIRST PLACE WINNERS, WOMEN'S DIVISION
4. CAMELOT (Lerner)
ACACIA - SIGMA KAPPA, Sue Rohebaugh, leader, Novelty
5. THE SOUND OF MUSIC (Rodgers & Hammerstein)
6. ANNOUNCEMENT OF WINNERS

33 1/3

RPC
GIRARD COLLEGE CONCERT BAND
Robert W. Morrison, Director
Side I
STEREO
JZB-09611
1) HIS HONOR (Fillmore)
2) THE THUNDERER March (Sousa)
3) DUTY, HONOR, COUNTRY (MacArthur-Walters)
4) GREAT THEMES FROM GREAT ITALIAN MOVIES
(Arr. Cacavas)
5) ELEGY & CORTEGE (Banks)
Harry C. Banks, Organist
CUSTOM PRESSED BY RECORDED PUBLICATIONS COMPANY, CAMDEN 5, N. J.

RPC
GIRARD COLLEGE CHOIRS
Anthony Falatico, Director
Keith Chapman, Accompanist
Side II
STEREO
JZB-09612
1) AVE VERUM CORPUS (Byrd) Choir
O LORD MOST HOLY (Franck)
Girard & Corinthian Choirs
2) FA UNA CANZONE (Vecchi) Choir
SIMPLE GIFTS Shaker Song (Copland) Junior Choir
AMO, AMAS, I LOVE A LASS (Bartholomew) Glee Club
3) HAIL GIRARD (Mackey) Choir
FAREWELL SONG (a'Becket-Banks) Glee Club
GOOD-NIGHT AND CHRISTMAS PRAYER (Foster) Choir
4) IDYL NOSTALGIC (Harry C. Banks)
Anthony Falatico, Organist
CUSTOM PRESSED BY RECORDED PUBLICATIONS COMPANY, CAMDEN 5, N.J.

BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 1

33⅓ RPM

Produced and Published by the
CORNELL LABORATORY OF ORNITHOLOGY
ITHACA, NEW YORK 14850

Cooperating Institution
MUSEO NACIONAL DE HISTORIA NATURAL
HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 2

33⅓ RPM

Produced and Published by the
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ITHACA, NEW YORK 14850

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HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 3

33⅓ RPM

Produced and Published by the
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ITHACA, NEW YORK 14850

Cooperating Institution
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HABANA, CUBA

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BIRD SONGS IN CUBA
CANTOS DE AVES EN CUBA

by

GEORGE B. REYNARD AND ORLANDO H. GARRIDO
Sound Recordist *Resident Ornithologist*

SIDE 4

33⅓ RPM

Produced and Published by the
CORNELL LABORATORY OF ORNITHOLOGY
ITHACA, NEW YORK 14850

Cooperating Institution
MUSEO NACIONAL DE HISTORIA NATURAL
HABANA, CUBA

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Live from the 60's

HOUR 1

SIDE 1

Broadcast Week of
October 10-16, 1988

© 1988
Premiere Radio Network
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Live From The 60's

HOUR 2

SIDE 2

Broadcast Week of
October 10-16, 1988

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Premiere Radio Network
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Live From The 60's

HOUR 2

SIDE 1

Broadcast Week of
October 10-16, 1988

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Live from the 60's

HOUR 3

SIDE 2

Broadcast Week of
October 10-16, 1988

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Live From The 60's

HOUR 3

SIDE 1

Broadcast Week of
October 10-16, 1988

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Premiere Radio Network
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Live From The 60's

HOUR 1

SIDE 2

Broadcast Week of
October 10-16, 1988

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Premiere Radio Network
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GREYKO
RECORDS
4300 Butler Street
Pittsburgh, Penna.
HIGH FIDELITY
PITTSBURGH JR. TAMBURITZANS
ON TOUR
33⅓ RPM
SIDE 1
GLP1019
G61129A
1. TRI TRI (Jankovic)
Instrumental-Organist: J. Martincic
2. AJ, KAKVE AJKA CRNE OČI IMA
Vocal by J. Osselburn-V. Ruparcich
3. PLES BROJ 2 (Krnic)
Instrumental
4. MILICA (Arr. & Lyrics—Gregurich)
Vocal by J. Osselburn
5. IMAM DEKLE NA TYROL
Accordionists: F. Kalik-D. Rettinger
6. HVARSKA PODOKNICA (Dinko Fio)
Choral Ensemble
7. NE KARAJ MI MAJKA (Arr. Gregurich)
Instrumental-Accordionist: D. Rettinger

GREYKO

RECORDS

4300 Butler Street
Pittsburgh, Penna.

HIGH FIDELITY

PITTSBURGH JR. TAMBURITZANS ON TOUR

33⅓ RPM
SIDE 2

GLP1019
G61129B

1. AH! PISI MI MATI (Knezevic)
   Vocal by J. Osselburn-V. Ruparcich
2. SERBIAN MEDLEY (Arr. Gregurich)
   Instrumental-Violinist: A. Bircsak
3. SE DAVNO MRAČI (Arr. Ruparcich)
   Vocal by S. Pasquinelli-B. Fairman-V. Ruparcich & Ensemble
4. I TALKED TO THE TREES
   Instrumental
5. MAMO KOJ ČUKANA PORTA
   Vocal by J. Malewski-S. Filip
6. SLOVENIAN SERENADE (Arr. Gregurich)
   Instrumental

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side One **DM-113A Stereo**

[illegible]US
Peter Bagley, Director
Bonnie Narcisi, Accompanist

With A Voice Of Singing	Shaw
Kyrie	Schubert
In These Delightful Pleasant Groves	Purcell
Live-A-Humble	arr. Bagley
Russian Picnic	Enders
Mark Doyle, Tenor Solo	

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Two **DM-113B Stereo**

JAZZ [illegible]EMBLE
Jim Hynes, Director

All The Things Are You	arr. Ricker
Maiden Voyage	arr. Taylor
Skylark	arr. Brookmeyer
Captain Sizzle	Taylor

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Three

DM-113C Stereo

ORCHESTRA
David Seiler, Director

Slavonic Dance No. 88	Dvorak
Pelleas And Melissande Suite	Faure
Roman Carnival Overture	Berlioz

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

MMEA Central District
1988 SENIOR HIGH FESTIVAL

Side Four

DM-113D Stereo

BAND

Willis Traphagan, Director

Sabre And Spurs	arr. Fennell
William Byrd Suite	Jacob
Music For Winds And Percussion	Del Borgo

a product of McIver Recording, 95 Spring Road, Scotia, New York 12302

Noel *Noel*

NOTRE DAME DES CANADIENS CHURCH,
WORCESTER, MASS.

Choir Directress MME. Marie Antoinette Comeau
Organist: Francis H. Goyette

Side 1 17911

CA, Bergers, Assemblons Nous - Traditional
Nouvelle Agreable - Tire De Mozart
Il Est Ne, Le Divin Enfant - Traditional
Chanson Joyeuce De Noe'l - Gevaert
Hodie Christus Natus Est - Korman
Adoramus Te - Palestrena
Laetentur Coeli - Rees

Hills Sound Service
Worcester, Mass.

Noel *Noel*

NOTRE DAME DES CANADIENS CHURCH,
WORCESTER, MASS.

Choir Directress MME. Marie Antoinette Comeau
Organist: Francis H. Goyette

Side 2 17912

Silent Night - Gruber
Joy To The World - G. Handel
The Sleep Of The Child Jesus - Gevaert
God Rest You Merry Gentlemen - Traditional
Lo, How A Rose E'er Blooming - Praetorius
Angels, Have Heard On High - Traditional
Adeste Fideles - Novello
Tollite Hostias - C St. Saens

Hills Sound Service
Worcester, Mass.

GRANTO

DISCOS

PEREGRINOS TRIO U. S. A.

Canta:

"FIEL HASTA LA MUERTE"

GR 001
LADO A

ESTEREO

1.	FIEL HASTA LA MUERTE (Victor Cortez)	4:46
2.	PERFECCION (Mickey Rodriguez)	3:01
3.	ALLA EN EL CIELO (Autores Varios)	3:05
4.	QUE SERA (Desconocido - D.R.)	3:16
5.	LAS COSAS DEL AYER (Jose Granados)	2:29

GRANTO

DISCOS

PEREGRINOS TRIO U. S. A.

Canta:

"FIEL HASTA LA MUERTE"

GR 001
LADO B

ESTEREO

1.	PERDONAME (Eleazar Moreno)	3:38
2.	AMEMOS DE CORAZON (Autor Desconocido)	4:07
3.	¿CON QUE PAGAREMOS? (Autor Desconocido)	3:51
4.	SIN DIOS NO SE PUEDE VIVIR (Pablo Clemente)	2:46
5.	CORITOS (Autores Varios)	3:36

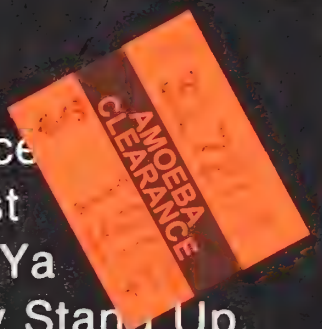
R&R

HE'S INNOCENT

SIDE I
RDG/1907

33 1/3 RPM
STEREO

1. He's Innoce
2. My Best
3. Kum Ba Ya
4. Won't Somebody Stand Up



R&R Records, 1970 Ocean Ave., San Francisco, CA 94127 (415) 333-1971

R&R
HE'S INNOCENT
SIDE II
RDG/1907
33 1/3 RPM
STEREO
1. In The Name Of The Lord
2. Psalm 149
3. Whatsoever Things
4. Pray Through
5. God Is Good
R&R Records, 1970 Ocean Ave., San Francisco, CA 94127 (415) 333-1971

Disco-Hot

Interpreta:
LUISA MARIA GUELL

LADO—A

88

1- NO TENGO EDAD PARA AMARTE
2- CUANDO EL SOL
3- MELODIA DE UN SUEÑO
4- PREFIERO CALLAR
5- ADA DI CORAZON

Disco-Hot

Interpreta:
CARMEN TOLEDO

LADO–B

DHS-1088

1- QUE COSAS TIENE EL AMOR
2- PRIMAVERA EN OTOÑO
3- LLORARIAS
4- YA NO ME VUELVO A ENAMORAR
5- DALE QUE TE DALE

Sonolux
INVITA...
OLIMPO CARDENAS
LP-12-387
Lado 1
1. CATACLISMO (Bolero) Esteban Taronji
2. QUE NO, NO Y NO (Bolero) L. Gonzalez Zendejos
3. ASOMATE A MI ALMA (Bolero) Fernando Valades
4. COBRANZA (Bolero) Guillermo Dominguez
5. SI TU SUPIERAS (Bolero) Bienvenido Brens
6. NO MAS PENSANDO EN TI (Bolero)
Luis Gonzalez Zendejos
LP-12-387-A

Sonolux
INVITA...
OLIMPO CARDENAS
LP-12-387
Lado 2
1. BUSCAME (Bolero) (D.A.R.)
2. SI ACASO VUELVES (Bolero) Emilio Barney
3. ODIO ESCONDIDO (Bolero) Leo Zúñiga
4. LO HABRAS DE PAGAR (Bolero) Leo Zúñiga
5. VENDAVAL SIN RUMBO (D.A.R.)
6. DETENTE (Bolero) Emilio Barney
LP-12-387-B

COLUMBIA
MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA
EX 5239
SIDE 1
XLP 139701
1. SOY (Balada) -P. Chanona-
2. LA PRIMERA LAGRIMA (Bolero Ritmico) -H. Aguilar-
3. NO LO LLAMES (Cancion Vals) -L. Garcia-
4. HAS VISTO (Balada) -M. Diaz-
5. EL AMOR ES TRISTE (Balada)
-A. Popp - P. Cour - Blackburn-
6. ESTOS OJOS ESTAS MANOS (Balada)
-R. D. Gutierrez-
MONO
"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

MAGDA FRANCO
SOY
LA MEJOR INTERPRETE ROMANTICA

EX 5239

SIDE 2

XLP 139702

1. LLAMAME (Bolero) -T. Hatch-
2. CUANDO (Bolero Balada) -F. Gil-
3. A DONDE VA EL AMOR (Bolero) -A. Paredes-
4. EN UN RINCON DEL ALMA (Bolero Balada) -A. Cortez-
5. LLUEVE AFUERA (Bolero) -A. Paredes-

MONO

®"COLUMBIA"; MARCAS REG. PRINTED IN U.S.A.

api
ATTEIRAM
THE RUBBER BAND
"FACING THE MUSIC"
SIDE A
API-L-1642
STEREO
YOU EXCITE ME SO
Don Byers/BMI 2:33
FLAME OF LUST
W. Patterson/J. West/BMI 3:16
WRONG SIDE OF THE ROAD
Don Byers/BMI 2:40
FACING THE MUSIC
Don Byers/BMI 2:52
P.O. BOX 606 MARIETTA, GA 30061

api
ATTEIRAM
THE RUBBER BAND
"FACING THE MUSIC"
SIDE B
API-L-1642
STEREO
LADY WITH THE MOJO HAND
Don Byers/BMI 2:56
WHERE HAS OUR LOVE GONE
Wendell Patterson/BMI 3:30
ODD MAN OUT
Jody West/BMI 3:12
SURE AS HELL IT'S MONDAY
Don Byers/BMI 4:34
P.O. BOX 606 MARIETTA, GA 30061

SOUNDS OF JOY
"How Firm A Foundation"

Cherish

Side One
CSLP 781

HOSANNA
MOSES
RISE AGAIN

SOUNDS OF JOY
"How Firm A Foundation"

Cherish

Side Two
CSLP 781

TELL ME THE STORY
IT IS WELL
FOUNDATION MEDLEY
AT THE CROSS/NOTHING BUT THE BLOOD

THE CHURCH OF THE INCARNATION CHOIR

1988

Diane Kretsch, Director

Patricia Clemens, Accompanist

Doug Munro, Oboe

Tom Morris, Trumpet

A SONG OF PRAISE - [illegible] Hatch

IRISH SHEPHERD'S PSALM - [illegible] Lee Scott

SIDE 1
33⅓ RPM

STEREO
KM 15341

PSALM 107 - Robert C. Clatterbuck

SEEKERS OF YOUR HEART - Dick and Melodie Tunney
arr. Lloyd Larson
Soloists: Karen Stiehl and Kay Back

COME MAKE A JOYFUL SOUND - [illegible] Ingram

LENTEN SONG - Mark Hayes

REGINA COELI - W.A. Mozart

Quartet No. 1.: Betsy Bedor, Evelyn Turgeon
Jim Stiehl, Jean Turgeon

Quartet No. 2.: Rosemary Bedor, Peg Pederson
Paul Orr, Joe Carson

THE CHURCH OF THE INCARNATION CHOIR

1988

Diane Kretsch, Director

Patricia Clemens, Accompanist

Doug Munro, Oboe

Tom Morris, Trumpet

MAJESTY - Jack Hayford, arr. Jack Schrader

SIDE 2
33⅓ RPM

STEREO
KM 15341

I BELIEVE with Background **AVE MARIA**
E. Drake, I. Graham, J. Shirl and Al Stillman
arr. Stan Beard and Barry Tucker

GLORIA IN EXCELSIS - W.A. Mozart
Quartet: Betsy Bedor, Evelyn Turgeon,
Yvonne Cosgrove, Arnie Olson

BUT NOW IS CHRIST RISEN - John W. Peterson

THEY SHALL SOAR LIKE EAGLES - Laura Manze

THEN WILL THE VERY ROCKS CRY OUT - arr. Mark Hayes

LAMB OF GOD - Robert Ray, from The Gospel Mass
Soloist: Paul Orr

TURK MURPHY'S JAZZ BAND

TURK MURPHY, Trombone and Washboard — LEON OAKLEY, Cornet
PHIL HOWE, Clarinet — PETE CLUTE, Piano
JIM MAIHACK, Tuba — DICK SPEER, Banjo

SIDE ONE
33⅓ RPM LP

MERRY MAKERS
RECORD COMPANY

1. ALLIGATOR HOP
2. SKID DAT DE DAT
3. WAIT 'TIL YOU SEE MY BABY DO THE CHARLESTON
4. FRIENDLESS BLUES
5. BLAME IT ON THE BLUES

STEREOPHONIC RECORDING

MMRC-105

TURK MURPHY'S JAZZ BAND

TURK MURPHY, Trombone and Washboard — LEON OAKLEY, Cornet
PHIL HOWE, Clarinet — PETE CLUTE, Piano
JIM MAIHACK, Tuba — DICK SPEER, Banjo

SIDE TWO
33⅓ RPM LP

MERRY MAKERS
RECORD COMPANY

6. BUDDY'S HABITS
7. WORKING MAN'S BLUES
8. SWIPESY CAKEWALK
9. RIVERSIDE BLUES
10. I'M GOIN' HUNTIN'

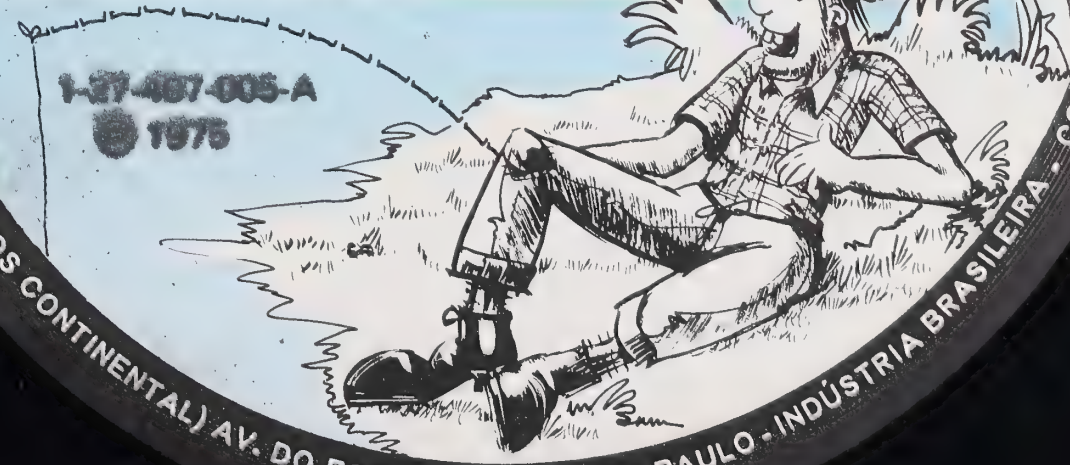
STEREOPHONIC RECORDING

MMRC-105

SAUDADES DO ARAGUAIA
TRIO DA VITÓRIA

1. Saudades do Araguaia - samba brejeiro (Venancinho) - 2. Sonhos de Amor - rasqueado (L.Sarry) - 3. Expresso Boiadeiro - rasqueado (José M.da Costa) - 4. A Morena No Samba - s/sertanejo (Venancinho - Antonio F.Silva) - 5. Eu e Ela -polca paraguaia (Venancinho-Marrequinho) 6. Volta Da Canoa - rasqueado (Venancinho)

caboclinho



1-37-457-005-A
℗ 1975

REPRODUÇÃO, EXECUÇÃO E RADIOTELEDIFUSÃO DESTE DISCO - SCDP-DPF-004/69-S.P. - FABR. POR GRAVAÇÕES ELÉTRICAS S/A. (DISCOS CONTINENTAL) AV. DO ESTADO, 4.755 - SÃO PAULO - INDÚSTRIA BRASILEIRA - CGC 61.186.300/001 - PROIBIDA A REPRODUÇÃO

SAUDADES DO ARAGUAIA
TRIO DA VITÓRIA

1. Filha Do Pescador - rasqueado (Venancinho-Saulino) - 2. Luz De Minha Vida - guarânia (Venancinho) - 3. Dengoso - baião (Valentim) - 4. Capricho Da Sorte p/paraguaia (Venancinho-Marrequinho) 5. O M Da Minha Mão - samba sertanejo (Eurípedes - Tizori) 6. Novos Horizontes - polca paraguaia (Venancinho-Loirinho)

caboclinho

1-27-407-005-B

℗ 1975

PRODUÇÃO, EXECUÇÃO E RADIOTELEDIFUSÃO DESTE DISCO - SCDP-DPF-004/69-S.P. - PROIBIDA A REPRODUÇÃO
FABR. POR GRAVAÇÕES ELÉTRICAS S/A. (DISCOS CONTINENTAL) AV. DO ESTADO, 4.755 - SÃO PAULO - INDÚSTRIA BRASILEIRA - CGC 61.186.300/001

TAILEE 利未
唱片
Your Wagon
電影「 寶山」全部插曲
AMOEBA CLEARANCE
312101
100+
立體廻聲
效果音響
STEREO
TLA-634-A
1. Main Title 頭銜 2. I Still See Elisa 直望伊利沙
3. The First Thing You Know 僅你先知
4. Hand Me Down That Can O'beans
傳給我些有價值的東西 5. They Call The
Wind Maria 他們呼喚風爲瑪麗亞
6. A Million Miles Away Behind The
Door 距門百萬英哩外
7. There's A Coach Comin In
馬車之來臨
59. 2. 出版
龍虎興業公司唱片廠承製

TAILEE
Paint Your Wagon
電影「長征萬寶山」全部插曲
立體廻聲
效果音響
STEREO
TLA-634-B
1. Whoop-Ti-Ayi 鳴—歷—嗳咿
2. I Talk To The Trees Pardner 我對樹的巴德納述語
3. The Gospel Of No Name City 無名城的福音
4. Best Things 最佳之事
5. Wand'rin Star 奇妙的星星
6. Gold Fever "Pardner" & Chorus
深深得寵的巴德納和合唱曲
7. Finale 終曲
59. 2. 出版
龍虎興業公司唱片廠承製

中 聲

JERRY VALE

CSJ-265-A

Stereo

1 It's magic
2 Tears
3 Big world
4 Be anything
5 Is it asking too much
6 My melancholy baby

56年12月出版

中聲唱片廠出品

內版台音字第〇一一九號
中市商第八〇七八號
中市六十商第八七四號

JERRY VALE

CSJ-265-B

Stereo

1 For me
2 Ashamed
3 My prayer
4 Red sail in the sunset
5 If it isn't in your heart
6 Solitude

58年5月出版

中聲唱片股份有限公司出品

內版台音字第〇二五二號

中市商第八〇七八號

中市小工字第八七四號

Southern Praise

PROPHESY

SIDE 1 STEREO

1. THANK YOU LORD - 3:10
2. YESTERDAY, TODAY & FOREVER - 3:25
3. HE PUT A SONG IN MY HEART - 2:55
4. LITTLE COUNTRY CHURCH - 2:15
5. SET FREE - 3:00

℗ © 1986 P&F Records

Southern Praise

PROPHESY

SIDE 2 STEREO

1. PART-TIMERS – 2:50
2. PROPHESY – 2:55
3. I'VE GOT A NEW LIFE – 1:50
4. HE'S COMING BACK – 2:25
5. GOING THROUGH WITH JESUS – 3:40

℗ © 1986 P&F Records

REDWOOD
SCHOOL
MUSIC DEPARTMENT
1973-74
ORCHESTRA
1. NEW WORLD SYMPHONY
4th MOVEMENT
2. IN A PERSIAN MARKET
SIDE 1
CFS-3606
(3910)
CHOIR
3. MORNING HAS BROKEN
4. TOP OF THE WORLD
5. END OF TIME
6. BLESS THE BEASTS AND
THE CHILDREN
SEVENTH GRADE BAND
7. CHORALE
Recorded by
HOLLYWOOD
ONE OF A SERIES

REDWOOD
SCHOOL
MUSIC DEPARTMENT
1973-74
SEVENTH GRADE BAND
1. EL CAPITAN MARCH
2. OVERTURE FOR WINDS
SIDE 2
EIGHTH GRADE BAND
3. CANZONA
4. FLORENTINA
5. FESTIVAL
Recorded by Ray Coe
CFS-3606
(3910)
CUSTOM
FIDELITY
THE CUSTOM FIDELITY CO., INC. / 7925 SANTA MONICA BLVD. / HOLLYWOOD, CALIF. 90046

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 1

ANIMALS (2)

Rabbits
Frogs
Lion, Tiger or Jaguar
Bears

(PJ-6)

PHOEBE JAMES
PRODUCTIONS

SPEECH

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 1

FIVE LITTLE PONIES

Work Horse

(PJ-7)

PHOEBE JAMES
PRODUCTIONS

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 9-A

THE GINGERBREAD BOY

Rhythmic Play

(PJ-21)

PHOEBE JAMES
PRODUCTIONS

EDUCATIONAL SERIES

ELEMENTARY RHYTHMS

Arranged and Played by Phoebe James

AED 9-B

THE BILLY GOATS GRUFF

Rhythmic Play

(PJ-22)

PHOEBE JAMES
PRODUCTIONS

MANUFACTURED BY CAPITOL RECORDS, INC. U.S.A.
LICENSED BY MANUFACTURER FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES
Capitol
CRITERION
CHILDREN'S SERIES
(272)
Album CD-11
SIDE 1B
RUMPELSTILTSKIN
HAROLD PEARY
("The Great Gildersleeve")
Adapted By
John Whedon and Sam Moore
Music By Robert Emmett Dolan
10020
MANUFACTURER AND ORIGINAL PURCHASER AGREES THIS RECORD SHALL NOT BE RESOLD FOR ANY OTHER PURPOSE

MANUFACTURED BY CAPITOL RECORDS, INC. U.S.A.
Capitol
CRITERION
CHILDREN'S SERIES
(273)
Album CD-11
SIDE 2B
RUMPELSTILTSKIN
HAROLD PEARY
("The Great Gildersleeve")
Adapted By
John Whedon and Sam Moore
Music By Robert Emmett Dolan
10020
LICENSED BY MECHANICAL-MUSICAL RIGHTS SOCIETY LTD. FOR NON-COMMERCIAL USE FOR PHONOGRAPHS IN HOMES
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"HIS MASTER'S VOICE"

RCA VICTOR

REG. U. S. PAT. OFF. MARCAS REGISTRADAS

SIDE 1

Y 321

41-0022-A

THE PANCAKE

(Part I)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row. Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2102319

"HIS MASTER'S VOICE"

RCA VICTOR

REG. U. S. PAT. OFF. MARCAS REGISTRADAS

SIDE 2 41-0022-B

Y 321

THE PANCAKE

(concluded)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J. MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2130239

"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SIDE 3 41-0023-A

Y 321

THE FARMER'S BRIDE

(Part I)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U.S.A.

MANUFACTURED UNDER U. S. PATENT 2130239

"HIS MASTER'S VOICE"

RCA VICTOR

REG U S PAT OFF MARCAS REGISTRADAS

SIDE 4

Y 321

41-0023-B

THE FARMER'S BRIDE

(concluded)

(from "East O' The Sun and West O' The Moon")

(Gudrun Thorne-Thomsen)

(Pub. Row, Peterson & Co.)

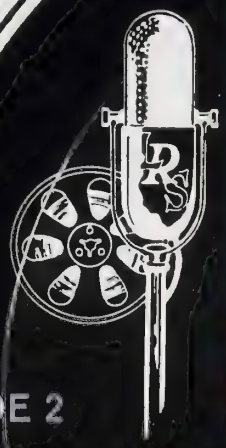
as told by

Gudrun Thorne-Thomsen

RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA, CAMDEN, N. J., MADE IN U. S. A.

MANUFACTURED UNDER U. S. PATENT 2130239

THE
MUSIC EDUCATORS
NATIONAL
CONFERENCE
1965 WESTERN DIVISION
ALL-CONFERENCE
CHORUS
Margaret Hillis, Conductor
LRS
SIDE 1
LRS(S)—1265—3055 A
Now Let Every Tongue Adore Thee!
(from "Sleepers, Wake!") (J. S. Bach)
Salve Regina (Francis Poulenc)
(J. P. Sweelink)
Arise, O Ye Servants of God (J. P. Sweelink)
How Excellent Thy Name (Howard Hanson)
LOCATION RECORDING SERVICE - 2201 Burbank Blvd. - Burbank, Calif.



LRS

THE
MUSIC EDUCATORS
NATIONAL
CONFERENCE

1965 WESTERN DIVISION
ALL-CONFERENCE
CHORUS

Margaret Hillis, Conductor

SIDE 2

LRS(S)-1265-3055 B

Verger (Orchard) (Paul Hindemith)

Since All Is Passing (Paul Hindemith)
(from "Six Chansons")

Wondrous Cool, Thou Woodland Quiet
(Johannes Brahms)

All Creatures Now Are Merry Minded
(John Benet)

Hallelujah!
(from "Mount of Olives")
(Beethoven)

LOCATION RECORDING SERVICE · 2201 Burbank Blvd., Burbank, Calif.

KEN-DEL®
CORNELL UNIVERSITY
1968 "Big Red" MARCHING BAND
STEREO
SIDE 1
S 5585A
MARICE W. STITH, Director
1. FESTIVAL FANFARE; THE STAR-SPANGLED BANNER ..... Leidzen
2. GOT A LOT OF LIVIN' TO DO ..... Adam-Strouse; arr. Jackobsen
3. THE TROMBONE KING ..... King
4. 1812 OVERTURE ..... Tschaikowsky; arr. Reynolds
5. ROCK IN OUR TIME ..... Christensen
6. BILL BAILEY'S COMBO ..... Cannon; arr. Moffit
7. HEY, LOOK ME OVER ..... Leigh-Coleman; arr. Warrington
8. WHO CAN I TURN TO FANFARE ..... Shahin
Recorded by Marice Stith
A product of KEN-DEL CUSTOM RECORDS
Ken-Del Productions Inc.
Wilmington, Delaware 19804

KEN-DEL®

CORNELL UNIVERSITY

1968 "Big Red" MARCHING BAND

STEREO

SIDE 2

S 5585B

MARICE W. STITH, Director

1. DYNAMIC DRUMS FANFARE ..... Moffit
2. THIS COULD BE THE START OF SOMETHING ..... Allen; arr. Warrington
3. INVERCARGILL ..... Lithgow; arr. Laurendeau
4. THE GREAT GATE OF KIEV ..... Moussorgsky; arr. Reynolds
5. LOVE IS BLUE ..... Popp; arr. Warrington
6. THEM BASSES ..... Huffine
7. SABRE DANCE ..... Khatchaturian; arr. Moffit
8. SAINTS IN CONCERT ..... arr. Moffit

Recorded by Marice Stith

A product of KEN-DEL CUSTOM RECORDS
Ken-Del Productions Inc.
Wilmington, Delaware 19804

ERIC B.
featuring Rakim

STEREO
33⅓ RPM

BWAY-431-A
℗ 1986 Island Records Inc.

ERIC B. IS PRESIDENT
(Eric Barrier, Wm. Griffin)

1. "Eric B. Is President" – 5:00
2. "My Melody" – 6:15

Executive Producer: Robert Hill
Produced by: Eric Barrier for Zakia Records
Mixed by Marly Marl & M.C. Shan
Robert Hill Music (BMI)

4TH & B'WAY™, A DIVISION OF ISLAND TRADING CO., 14 EAST 4TH STREET, NEW YORK, N.Y. 10012

4TH B'WAY
ERIC B.
featuring Rakim
STEREO
33⅓ RPM
BWAY-431-B
℗ 1986 Island Records Inc.
ERIC B. IS PRESIDENT
(Eric Barrier, Wm. Griffin)
1. "Eric B. Is President" (dub) — 5:00
2. "My Melody" (dub) — 6:15
Executive Producer: Robert Hill
Produced by: Eric Barrier for Zakia Records
Mixed by Marly Marl & M.C. Shan
Robert Hill Music (BMI)
DISTRIBUTED BY
ISLAND
ISLAND TRADING CO.
4TH & B'WAY™, A DIVISION OF ISLAND TRADING CO., 14 EAST 4TH STREET, NEW YORK, N.Y. 10012

Music On Vinyl®

PALADIN

BMG

Sanctuary

SIDE ONE
MOVLP2746

PALADIN

1. **BAD TIMES** (P. SOLLEY) (6:44)
2. **CARRY ME HOME** (P. BECKETT/L. STONEBRIDGE) (3:19)
3. **DANCE OF THE COBRA** (K. WEBB) (7:37)

Published by:
EMI Music Publishing Ltd. (1, 3)
St. Georges Music (2)
Produced by Philamore Lincoln

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Music On Vinyl®

PALADIN

BMG

Sanctuary

SIDE TWO
MOVLP2746

PALADIN

1. **THIRD WORLD** (P. SOLLEY) (3:51)
2. **FILL UP YOUR HEART** (P. SOLLEY) (5:32)
3. **FLYING HIGH** (P. SOLLEY) (4:57)
4. **THE FAKIR** (L. SCHIFRIN) (4:36)

Published by:
EMI Music Publishing Ltd. (1, 2 & 3)
Warner Chappell Music International Ltd. (4)
Produced by Philamore Lincoln

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PALADIN

'Paladin'

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180 gram audiophile vinyl

www.musiconvinyl.com MOVLP2746

SIGN OF THE ZODIAC: AQUARIUS

DRAMATICALLY NARRATED WITH ELECTRONIC MUSIC ACCOMPANIMENT

STEREO
SP-4221
Side 1
(SP-4341)

1. I KNOW YOU AQUARIUS 1:47
2. AQUARIUS AT WORK 2:07
3. PLANETARY MOTIVATIONS 1:53
4. WHERE WAS YOUR MOON? 6:44

Script Written and Directed by JACQUES WILSON
Electronic Music Composed and Realized by MORT GARSON
Music Published by Almo Music Corp./Emanay Music (ASCAP)
Script Published by Almo Music Corp. (ASCAP)
Produced by ALLEN STANTON

SIGN OF THE ZODIAC: AQUARIUS

DRAMATICALLY NARRATED WITH ELECTRONIC MUSIC ACCOMPANIMENT

STEREO
SP-4221
Side 2
(SP-4342)

1. AQUARIUS - NUMBERS, GEMS AND COLORS 3:50
2. IN LOVE, AQUARIUS? 2:40
3. THE FOUR SEASONS OF AQUARIUS 3:46
4. THOSE WHO KNEW... 3:14

Script Written and Directed by JACQUES WILSON
Electronic Music Composed and Realized by MORT GARSON
Music Published by Almo Music Corp./Emanay Music (ASCAP)
Script Published by Almo Music Corp. (ASCAP)
Produced by ALLEN STANTON

.....ACCORDING TO RAP
REV. RHYME

SIDE ONE
ST-70304
(ST-1-70304)
STEREO

© ℗ 1987 BIRTHRIGHT RECORDS Inc.
PRODUCERS: GEORGE W. STEWART,
DON MOSELY & DAVID CAMON

1. THE DEVIL, THE BIG LIE • 5:01
2. JONAH • 5:04
3. JESUS • 4:45
4. IN THE BEGINNING • 4:51

(All W/M by Kenneth Brooks,
George W. Stewart & David Camon)
Songs Published by Bee Dee Pub./
Magic Moca Music & House of
Talley Music/BMI

EXECUTIVE PRODUCER
BYRON SPEARS, JR.

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.....ACCORDING TO RAP
REV. RHYME

SIDE TWO
ST-70304
(ST-2-70304)
STEREO

© ℗ 1987 BIRTHRIGHT RECORDS Inc.
PRODUCERS: GEORGE W. STEWART
DON MOSELY & DAVID CAMON

1. MOSES • 4:45
2. HE LOVES • 6:15
3. DANIEL • 5:20
4. SAMSON • 4:20

(All W/M by Kenneth Brooks,
George W. Stewart & David Camon,
also Don Mosely on "Samson")
Songs Published by Bee Dee Pub. /
Magic Moca Music & House of
Talley Music/ BMI

EXECUTIVE PRODUCER:
BYRON SPEARS, JR.

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T.D. Records, Inc.

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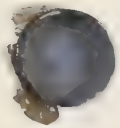
T.D. -- 804-A



STEREO
33 1/3 RPM

"LOVE IS THE MESSAGE"

Special Edits by Mr. K for
Chosen Few Production

"Many are called but few are chosen"
made in Holland

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T.D. Records, Inc.

(For Radio Use)

Limited Edition
T.D. — 804-B

STEREO
33 1/3 RPM

"DISCO CIRCUS"

Special Edits by Mr. K for
Chosen Few Production

"Many are called but few are chosen"
made in Holland

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MITCHEL FORMAN

Magenta

MORE MR. NICE GUY

(A-1)

FROM THE ALBUM TRAIN OF THOUGHT MA-0201

MA-17335 Printed in the U.S.A.

soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME I

1 TO 6

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **LULLABY** 14:06
2. **SLEEPY TIME** 4:23

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME I

1 TO 6

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

1. **THE MUSIC BOX** 6:06
2. **NURSERY RHYME** 5:50
3. **TIC TOC** 8:04

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME II

6 TO 12

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **TEMPO BLOCK** 3:15
2. **THE HAPPY WHISTLER** 10:45

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME II

6 TO 12 MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

TOY TYPEWRITER 17:44

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soothing sounds

AN INFANT'S FRIEND IN SOUND

for baby

VOLUME III

12 TO 18

MONTHS

BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE A

1. **LITTLE TIN SOLDIER** 9:24
2. **LITTLE MISS ECHO** 7:23

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soothing sounds

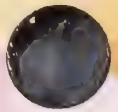
AN INFANT'S FRIEND IN SOUND

for baby

VOLUME III

12 TO 18

MONTHS



BASTA

Music On Vinyl

MOVLP1854

electronic music by

RAYMOND SCOTT

SIDE B

THE PLAYFUL DRUMMER 14:56

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"SOOTHING SOUNDS FOR BABY"

3 LP Set includes Insert

+ Download Coupon

180 gram audiophile vinyl

www.musiconvinyl.com MOVLP1854

COLOM CUM RECORDS
SISSY PENIS FACTORY
SIDE 1
33⅓ RPM
CUM #2
STEREO
FUCK IT UP 3:15
(Long Fellow)
Produced by The Wild Boys & Long Fellow
Published by Shlong Music
Engineered by Big Dick
THIS RECORD IS DIRTY
℗ 1991 COLOM CUM RECORDS
Made in EEC
COLOM CUM RECORDS

COLOM CUM RECORDS

SISSY PENIS FACTORY

SIDE 2
33⅓ RPM

CUM #2
STEREO

FUCK IT UP 3:55 Inst
(Long Fellow)

Produced by The Wild Boys & Long Fellow
Published by Shlong Music
Engineered by Big Dick

THIS RECORD IS DIRTY

℗ 1991 COLOM CUM RECORDS
Made in EEC

COLOM CUM RECORDS

MACARENA CHRISTMAS

LOS DEL RIO

A

BMG U.S. LATIN

COMPACT disc DIGITAL AUDIO

SINGLES SENCILLOS EN

2290

PROMOTIONAL USE ONLY
PROHIBIDA SU VENTA • 2290-2RLDJ

1. MACARENA CHRISTMAS (Joy Mix Club Version) - 5:41
2. MACARENA CHRISTMAS (Joy Mix) - 4:12

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MACARENA CHRISTMAS

LOS DEL RIO

B

BMG U.S. LATIN

arcola

COMPACT disc DIGITAL AUDIO

SINGLES SENCILLOS EP

2290

PROMOTIONAL USE ONLY
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DAVID WERTMAN
KARA SUITE

STEREO
MS 3001

SIDE 1

1. KARA
   DAVID WERTMAN
   (Mustevic Sound Inc. BMI)
2. SUNSHINE
   DAVID WERTMAN
   (Mustevic Sound Inc. BMI)

℗© 1976 MUSTEVIC SOUND INC.

DAVID WERTMAN
KARA SUITE
STEREO
MS 3001
SIDE 2
1. SHARATARR
DAVID WERTMAN
(Mustevic Sound Inc. BMI)
2. DEVOTION
DAVID WERTMAN
(Mustevic Sound Inc. BMI)
℗© 1976 MUSTEVIC SOUND INC.

Rissa
Chrissa
RCS-6004-A
STEREO
33 1/3 RPM
SIDE A
TIME: 6:30
Smiletone - BMI
Daily Bread - ASCAP
© ℗ 1982
DOWN FOR DOUBLE
(Billy Dietrich)
CUBIE BURKE
*Produced by Billy Dietrich
Exec. Producers: Fred Myers & Paris Eley
Arrangers: Dietrich/Sass
Engineers: M. Brauer, R. Moss
Mix Engineer: Bob Blank
Mixed by: John Morales & Sergio Munzibai
"An M&M Mix"

RADIO
RCS-6004
STEREO
33 1/3 RPM

SIDE B
TIMES: VOCAL: 3:59
DUB: 6:06

Smiletone - BMI
Daily Bread - ASCAP
© ℗ 1982

DOWN FOR DOUBLE

(Billy Dietrich)

CUBIE BURKE

Produced by Billy Dietrich
Exec. Producers: Fred Myers & Paris Eley
Arrangers: Dietrich/Sass
Engineers: M. Brauer, R. Moss
Mix Engineer: Bob Blank
Mixed by: John Morales & Sergio Munzibai
"An M&M Mix"

DISCO WAX
33 1/3 RPM
SIDE ONE
SENWOT MUSIC
Kenix Music
Sugar Biscuit—ASCAP
#2001-A
Pro. Johnny Soul
In "Live" Album
Convention "81"
DIFFERENCE STROKE
DIFFERENCE FOLK
Lil Sha-Rap &
The Hypnotizing -3-
Disco-Wax — Phone # 860-0097

DISCO
WAX
33 1/3 RPM
SIDE 2
ENWOT MUSIC
Kenix Music
Sugar Biscuit—ASCAP
#2001-B
Pro. Johnny Soul
In "Live" Album
Convention "81"
"LIVE" CONVENTION "81"
"T" CONNECTION
The Celebrity Club
Disco-Wax — Phone # 860-0097

soulboy
harmonica track 97

#HIP5TER

C
C
C

...y Volveré
(Alain Barriere)
Peerless
símbolo de perfección
EPP-1328
RONDALLA TAMAULIPECA
ESCOLLERAS
(Saverio Seculin)
Y ES VERDAD
(Jose Arevalo)
LA BAYANESA
(Nicola Cosey)

...y Volveré
(Alain Barriere)
Peerless
símbolo de perfección
EPP-1328
RONDALLA TAMAULIPECA
ESCOLLERAS
(Severiano Briseño)
Y ES VERDAD
(Juan Arrondo)
LA BAYANESA
(Sindo Garay)

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.
RONDALLA TAMAULIPECA
EPP-1328A
℗ 1970
Peerless
Y VOLVERE (Alain Barriere)
ESCOLLERAS
(Severiano Briseño
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S A. MARCA REGISTRADA MADE IN MEXICO

EL IMPORTE PAGADO POR ESTE DISCO NO AUTORIZA SU EJECUCION PUBLICA CON FINES DE LUCRO.
RONDALLA TAMAULIPECA
EPP-1328B
℗ 1970
Peerless
Y ES VERDAD (Juan Arrondo)
LA BAYANESA (Sindo Garay
HECHO EN MEXICO. FABRICA DE DISCOS PEERLESS S A MARCA REGISTRADA MADE IN MEXICO

api
ATTEIRAM
Arkaquah
Music/BMI
Time: 3:18
Executive
Producer:
Richard Cody
API - 1162
FLAME OF LUST
(Wendell Patterson/ Jody West)
THE RUBBER BAND
P.O. Box 203 Blairsville, Ga. (404) 745-5221

api
ATTEIRAM
Arkaquah
Music/BMI
Time: 2:44
Executive
Producer:
Richard Cody
API - 1162
WRONG SIDE OF THE ROAD
(Don Byers)
THE RUBBER BAND
P.O. Box 203 Blairsville, Ga. (404) 745-5221

DDC
240 MADISON AVE.
NEW YORK, N. Y.
Selected from "Integrated Secretarial Studies" Courtesy South-Western Publishing Co.
Set No.
420C
RECORD NO.
231A
45 R.P.M.
U4KB-6924
dictated by
Don Dowd
BUSINESS LETTERS
90 wpm

DDC
MADISON AVE.
NEW YORK, N. Y.
Selected from "Integrated Secretarial Studies" Courtesy South-Western Publishing Co.
Set No.
420C
Record No.
231B
45 R.P.M.
U4KB-6925
dictated by
George Ansbro
BUSINESS LETTERS
100 wpm

UNIQUE

HERO
MISSING
Side A UNIQUE
Side B UNIQUE (Inst.)
8 10141 85775 9
Flash on
KOMCA
한국음악저작권협회
C
468496457
tinyvirvl

STOP LOOKING FOR THE HERO

THEY ARE GONE

UNIQUE
Side A
tinyvinyl

UNIQUE
Side B
tinyvinyl

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE.
BLOWIN' THE BLUES AWAY
sister sadie
break city
the baghdad blues
peace
melancholy mood
the st. vitus dance
blowin' the blues away
COMPACT
disc
DIGITAL AUDIO

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

1 **BLOWIN' THE BLUES AWAY**
(Horace Silver) 4:40

2 **THE ST. VITUS DANCE**
(Horace Silver) 4:06

3 **BREAK CITY**
(Horace Silver) 4:55

4 **PEACE**
(Horace Silver) 5:59

5 **SISTER SADIE**
(Horace Silver) 6:15

6 **THE BAGHDAD BLUES**
(Horace Silver) 4:48

7 **MELANCHOLY MOOD**
(Horace Silver) 6:55

8 **HOW DID IT HAPPEN***
(Don Newey) 4:40

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Drawing by PAULA DONOHUE
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on August 29, 1959 (#1, 6)
Recorded on August 30, 1959 (#3, 4, 5, 8)
Recorded on September 13, 1959 (#2, 7)
Digital Transfer by RON McMASTER

*Does not appear on L.P. configuration

Total Time: 42:18

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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HORACE SILVER QUINTET
BLOWIN' THE BLUES AWAY
1 Blowin' The Blues Away
2 The St. Vitus Dance
3 Break City
4 Peace
5 Sister Sadie
6 The Baghdad Blues
7 Melancholy Mood
8 How Did It Happen*
CDP 7 46526 2
DIDX 1140
Made in U.S.A.
Produced by Alfred Lion
*Does not appear on LP
BLUE NOTE

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
EUGENE TAYLOR, bass; LOUIS HAYES, drums.

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COMPACT disc DIGITAL AUDIO

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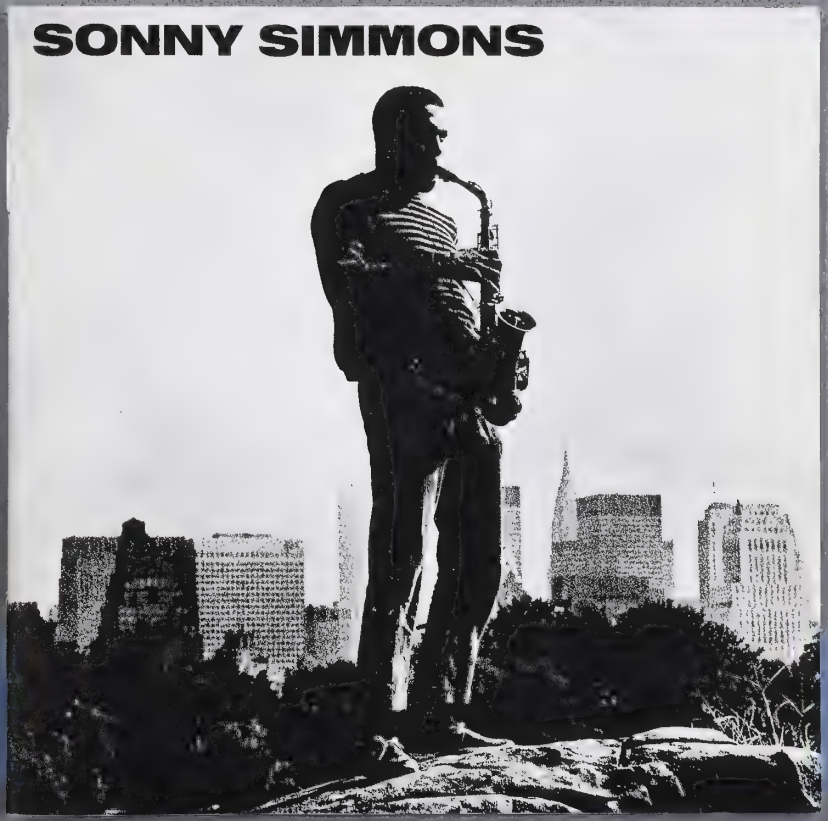
BLUE NOTE · BLOWIN' THE BLUES AWAY · HORACE SILVER QUINTET & TRIO · CDP 7 46526 2

THE RUDY VAN GELDER EDITION

Smith and Thom[illegible] in February 1956 at Small's Paradise, New York City

0946 3 92767 2 5


SONNY SIMMONS

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ESP
DISK

ESP 1030-2

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COMPACT
disc
DIGITAL AUDIO
GEMA
LC 0546
ESP 1030-2
Staying On The Watch
SONNY SIMMONS
1. Metamorphosis (11:30) – 2. A Distant Voice (7:16) – 3. City Of David (14:57) – 4. Interplanetary Travelers (9:18)
MADE IN GERMANY

SONNY SIMMONS Staying On The Watch ESP 1030-2

Staying On The Watch

SONNY SIMMONS

Best. Nr.
ESP 1030-2

Teddy Smith — bass
Marvin Pattillo — percussion
Sonny Simmons — alto sax
John Hicks — piano
Barbara Donald — trumpet

1. Metamorphosis 11:30
2. A Distant Voice 7:16
3. City Of David 14:57
4. Interplanetary Travelers 9:18

all compositions by Sonny Simmons

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Recorded on August 30, 1966
engineer — Richard L. Alderson
cover photo — Sandra Stollman
art director — Jay Dillon

THE ARTISTS ALONE DECIDE WHAT YOU WILL HEAR ON THEIR ESP-DISK

Published by: Syndicore (BMI) / B. Mikulski Publ.

ESP DISK
Made in Germany

LC 0546
PC 12
COMPACT disc DIGITAL AUDIO

ZYX MUSIC
ZYX-MUSIC GMBH

SONNY SIMMONS Staying On The Watch ESP 1030-2

CDP 7 84042 2

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax;
HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

1. **STROLLIN'**
   (Horace Silver) 4:57
2. **WHERE YOU AT?**
   (Horace Silver) 5:36
3. **WITHOUT YOU**
   (Don Newey) 4:48
4. **HORACE-SCOPE**
   (Horace Silver) 4:41
5. **YEAH!**
   (Horace Silver) 6:26
6. **ME AND MY BABY**
   (Horace Silver) 5:57
7. **NICA'S DREAM**
   (Horace Silver) 6:48

Produced by ALFRED LION
Produced for reissue by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs,
New Jersey on July 8, 1960.
Digital transfers: YOSHIO OKAZAKI
Cover drawing: PAULA DONOHUE
Reissue art direction: FRANKO CALIGIURI / INKWELL, INC.

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE NOTE

CDP 7 84042 2

1. STROLLIN'
2. WHERE YOU AT?
3. WITHOUT YOU
4. HORACE-SCOPE
5. YEAH!
6. ME AND MY BABY
7. NICA'S DREAM

PRODUCED BY Alfred Lion
PRODUCED FOR REISSUE BY Michael Cuscuna

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COMPACT disc DIGITAL AUDIO

THE HORACE SILVER QUINTET

HORACE-SCOPE

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax;
HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

BLUE NOTE

CDP 7 84042 2

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   (Horace Silver) 4:57
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COMPACT disc DIGITAL AUDIO

BLUE NOTE® HORACE-SCOPE THE HORACE SILVER QUINTET CDP 7 84042 2
CDP 7 84042 2 THE HORACE SILVER QUINTET HORACE-SCOPE BLUE NOTE®

HORACE SILVER

SILVER'S SERENADE

Produced by Alfred Lion

Originally recorded on May 7 & 8, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs from the actual session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland for thebolanddesignco.com

Originally issued in 1963 as BST 84131

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THE RUDY VAN GELDER EDITION

Blue Mitchell and Gene Taylor

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946 3 37745 2 0

SILVER'S SERENADE
HORACE SILVER

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
GENE TAYLOR, bass; ROY BROOKS, drums.

1 SILVER'S SERENADE 9:20
2 LET'S GET TO THE NITTY GRITTY 7:20
3 SWEET SWEETIE DEE 7:32
4 THE DRAGON LADY 7:00
5 NINETEEN BARS 6:22
ALL COMPOSITIONS BY HORACE SILVER

Produced by Alfred Lion

Originally recorded on May 7 & 8, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

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Music from EMI
HORACE SILVER: SILVER'S SERENADE
Blue Note Records: RVG Edition
0946 3 37745 2 0

HERITAGE JAZZ

512790L

SONG FOR MY FATHER

(CANTIGA PARA MEU PAI)

THE HORACE SILVER QUINTET

512790L

SONG FOR MY FATHER

THE HORACE SILVER QUINTET

CARMELL JONES, trumpet; JOE HENDERSON, tenor sax; HORACE SILVER, piano; TEDDY SMITH, bass; ROGER HUMPHRIES, drums.

*BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; GENE TAYLOR, bass; ROY BROOKS, drums.

1. **SONG FOR MY FATHER**
   (Horace Silver) 7:15
2. **THE NATIVES ARE RESTLESS TONIGHT**
   (Horace Silver) 6:08
3. **CALCUTTA CUTIE**
   (Horace Silver) 8:28
4. **QUE PASA**
   (Horace Silver) 7:45
5. **THE KICKER**
   (Joe Henderson) 5:24
6. **LONELY WOMAN**
   (Horace Silver) 7:03
7. **SANCTIMONIOUS SAM***
   (Musa Kaleem) 3:52
8. **QUE PASA (trio version)***
   (Horace Silver) 5:35
9. **SIGHIN' AND CRYIN'***
   (Horace Silver) 5:23
10. **SILVER TREADS AMONG MY SOUL***
    (Horace Silver) 3:50

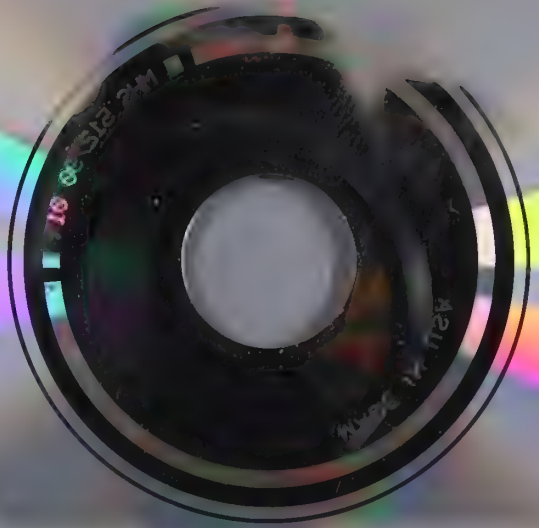
Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
October 31, 1963 (#3,6,7,8),
January 28, 1964 (#9,10) and
October 26, 1964 (#1,2,4,5)
Cover Photo of John Tavares Silver
by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Does not appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

HERITAGE JAZZ

512790L

COMPACT disc DIGITAL AUDIO



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SONG FOR MY FATHER

1 Song for My Father; 2 The Natives Are Restless Tonight; 3 Calcutta Cutie;
4 Que Pasa; 5 The Kicker; 6 Lonely Woman; 7 Sanctimonious Sam;
8 Que Pasa (trio version); 9 Sighin' and Cryin';
10 Silver Treads among My Soul

THE HORACE SILVER QUINTET

TT=61:09

SONG FOR MY FATHER
THE HORACE SILVER QUINTET

JAZZ HERITAGE

512790L

CARMELL JONES, trumpet; JOE HENDERSON, tenor sax;
HORACE SILVER, piano; TEDDY SMITH, bass; ROGER HUMPHRIES, drums.

*BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano;
GENE TAYLOR, bass; ROY BROOKS, drums.

1. **SONG FOR MY FATHER** (Horace Silver) 7:15
2. **THE NATIVES ARE RESTLESS TONIGHT** (Horace Silver) 6:08
3. **CALCUTTA CUTIE** (Horace Silver) 8:28
4. **QUE PASA** (Horace Silver) 7:45
5. **THE KICKER** (Joe Henderson) 5:24
6. **LONELY WOMAN** (Horace Silver) 7:03
7. **SANCTIMONIOUS SAM*** (Musa Kaleem) 3:52
8. **QUE PASA (trio version)*** (Horace Silver) 5:35
9. **SIGHIN' AND CRYIN'*** (Horace Silver) 5:23
10. **SILVER TREADS AMONG MY SOUL*** (Horace Silver) 3:50

Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
October 31, 1963 (#3,6,7,8),
January 28, 1964 (#9,10) and
October 26, 1964 (#1,2,4,5)
Cover Photo of John Tavares Silver
by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Does not appear on LP configuration

This classic remains Horace Silver's most popular and successful album. Ironically, it was recorded over a year's time that was a difficult transition for Horace. "Calcutta Cutie" and "Lonely Woman" were recorded on October 26, 1963 with the band that he had led for five productive years. The rest of the album was not done until one year later when Silver had organized and groomed an entire new band of young stars. That October 31, 1964 date included two more tunes ("Sanctimonious Sam" and a trio version of "Que Pasa"). A final session with the old band on October 26, 1963 yielded "Sighin' and Crying" and "Silver Treads Among My Soul", two Horace Silver originals heard nowhere else. All of these performances are now gathered together for the CD version of this historic album covering every tune from the album's inception to its completion a year later.

Michael Cuscuna

COMPACT disc DIGITAL AUDIO

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THE HORACE SILVER QUINTET • SONG FOR MY FATHER 512790L
THE HORACE SILVER QUINTET • SONG FOR MY FATHER 512790L

STEREO
THE FINEST IN JAZZ SINCE 1939
90839 BLUE NOTE
THE CAPE VERDEAN BLUES
HORACE SILVER QUINTET
PLUS
J. J. JOHNSON

HORACE SILVER

THE CAPE VERDEAN BLUES

Produced by Alfred Lion

Recorded on October 1 (#1-3) and October 22 (#4-6), 1965 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BLP 4220 and BST 84220

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7243 5 90839 2 6

THE CAPE VERDEAN BLUES

HORACE SILVER

1 THE CAPE VERDEAN BLUES
2 THE AFRICAN QUEEN
3 PRETTY EYES
4 NUTVILLE
5 BONITA
6 MO' JOE

Produced by Alfred Lion
Originally recorded and remastered in 2003 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE®

THE RUDY VAN GELDER EDITION

7243 5 90839 2 6

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

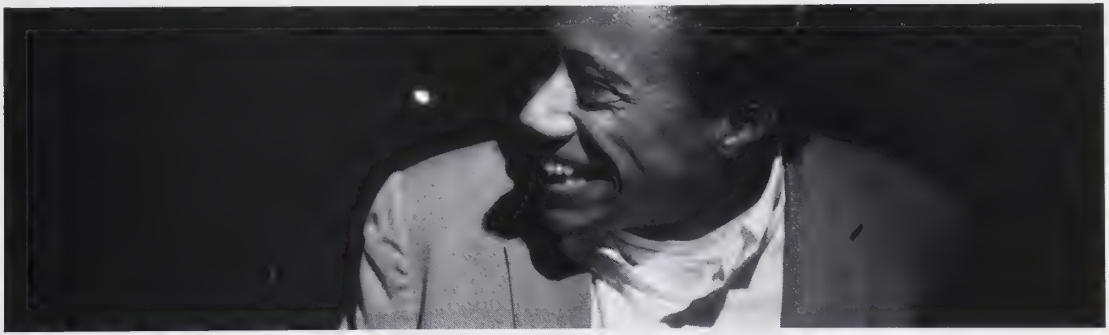
7 243-5-90839-2 6

THE CAPE VERDEAN BLUES
HORACE SILVER

WOODY SHAW, trumpet; J.J. JOHNSON, trombone (#4-6); JOE HENDERSON, tenor sax;
HORACE SILVER, piano; BOB CRANSHAW, bass; ROGER HUMPHRIES, drums.

1 **THE CAPE VERDEAN BLUES 4:57**
2 **THE AFRICAN QUEEN 9:34**
3 **PRETTY EYES 7:28**
4 **NUTVILLE 7:12**
5 **BONITA 8:35**
6 **MO' JOE 5:45**
(JOE HENDERSON)

ALL COMPOSITIONS BY HORACE SILVER,
UNLESS OTHERWISE NOTED



Produced by Alfred Lion
Recorded on October 1 (#1-3) and October 22 (#4-6), 1965
at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at
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Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles
Liner photographs by Francis Wolff
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Originally issued as BLP 4220 and BST 84220

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Music from EMI
HORACE SILVER: THE CAPE VERDEAN BLUES
Blue Note Records: RVG Edition
7243 5 90839 2 6

CDP 7 84250 2

HORACE SILVER

THE JODY GRIND

WOODY SHAW, trumpet; JAMES SPAULDING, alto saxophone & flute*; TYRONE WASHINGTON, tenor saxophone; HORACE SILVER, piano; LARRY RIDLEY, bass; ROGER HUMPHRIES, drums

1. THE JODY GRIND (5:45)
2. MARY LOU* (7:10)
3. MEXICAN HIP DANCE (5:55)
4. BLUE SILVER* (7:00)
5. GREASE PIECE* (7:30)
6. DIMPLES (7:20)

All compositions by Horace Silver, Ecaroh Music Inc., ASCAP
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on November 2, 1966 (quintet) and November 23, 1966 (sextet)
Recorded by Rudy Van Gelder
Produced by Alfred Lion
Produced for reissue by Michael Cuscuna
Original cover design by Reid Miles

HORACE SILVER

THE JODY GRIND

BLUE NOTE

CDP 7 84250 2

1 THE JODY GRIND
2 MARY LOU
3 MEXICAN HIP DANCE
4 BLUE SILVER
5 GREASE PIECE
6 DIMPLES

PRODUCED BY Alfred Lion
Reissue Produced by Michael Cuscuna

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COMPACT disc DIGITAL AUDIO

NOTE

SERENADE TO A SOUL SISTER
THE HORACE SILVER QUINTET
FEATURING STANLEY TURRENTINE

HORACE SILVER

SERENADE TO A SOUL SISTER

Produced by Alfred Lion

Recorded on February 23 (#1–3) and March 29 (#4–6), 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Billy Cobham

Cover design: Forenza-Venosa Associates

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BST 84277

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BLUE NOTE
SERENADE TO A SOUL SISTER
HORACE SILVER
1 PSYCHEDELIC SALLY
2 SERENADE TO A SOUL SISTER
3 RAIN DANCE
4 JUNGLE JUICE
5 KINDRED SPIRITS
6 NEXT TIME I FALL IN LOVE
Produced by Alfred Lion
Recorded on February 23 (#1-3)
and March 29 (#4-6), 1968
by Rudy Van Gelder
Remastered in 2003 by Rudy Van Gelder
Reissue produced by Michael Cuscuna
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NOTE

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 94321 2 0

SERENADE TO A SOUL SISTER
HORACE SILVER

CHARLES TOLLIVER, trumpet; STANLEY TURRENTINE, tenor sax;
HORACE SILVER, piano; BOB CRANSHAW, bass; MICKEY ROKER, drums.

* CHARLES TOLLIVER, trumpet; BENNIE MAUPIN, tenor sax;
HORACE SILVER, piano; JOHN WILLIAMS, bass; BILLY COBHAM, drums.

1 **PSYCHEDELIC SALLY 7:12**
2 **SERENADE TO A SOUL SISTER 6:16**
3 **RAIN DANCE 6:19**
4 **JUNGLE JUICE* 6:44**
5 **KINDRED SPIRITS* 5:53**
6 **NEXT TIME I FALL IN LOVE* 5:19**

ALL COMPOSITIONS BY HORACE SILVER

Produced by Alfred Lion
Recorded on February 23 (#1–3) and March 29 (#4–6), 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
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HORACE SILVER: SERENADE TO A SOUL SISTER Music from EMI
Blue Note Records: RVG Edition 7243 5 94321 2 0

stereo
BLUE NOTE
THE HORACE SILVER QUINTET
YOU GOTTA TAKE A LITTLE LOVE

HORACE SILVER

YOU GOTTA TAKE A LITTLE LOVE

Produced by Francis Wolff

Originally recorded on January 10 & 17, 1969 at the
Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2006 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Rus Poli Rodriguez

Originally issued in 1969 as Blue Note BST 84309

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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BLUE NOTE

YOU GOTTA TAKE A LITTLE LOVE

HORACE SILVER

RVG

1. YOU GOTTA TAKE A LITTLE LOVE
2. THE RISIN' SUN
3. IT'S TIME
4. LOVELY'S DAUGHTER
5. DOWN AND OUT
6. THE BELLY DANCER
7. BRAIN WAVE

Produced by Frank Wolff
Remastered in 2006 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE

0946 3 74222 2 9

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NOTE®

THE RUDY VAN GELDER EDITION

0946 3 74222 2 9

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946-3-74222-2 9

YOU GOTTA TAKE A LITTLE LOVE
HORACE SILVER

RANDY BRECKER, trumpet, fluegelhorn; BENNIE MAUPIN, tenor sax, flute;
HORACE SILVER, piano; JOHN WILLIAMS, bass; BILLY COBHAM, drums

1 **YOU GOTTA TAKE A LITTLE LOVE 5:21**
2 **THE RISIN' SUN 4:34**
3 **IT'S TIME 6:38**
4 **LOVELY'S DAUGHTER 4:12**
(BENNIE MAUPIN)
5 **DOWN AND OUT 4:27**
6 **THE BELLY DANCER 7:22**
7 **BRAIN WAVE 6:14**

All compositions by Horace Silver unless otherwise noted

Produced by Francis Wolff
Originally recorded on January 10 & 17, 1969 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2006 by Rudy Van Gelder

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Music from EMI
HORACE SILVER: YOU GOTTA TAKE A LITTLE LOVE
Blue Note Records: RVG Edition 0946 3 74222 2 9

FOUR FOR TRANE

ARCHIE SHEPP

IMPD-218

CDP 7 84173 2
DIDX 1582

NIGHT DREAMER

WAYNE SHORTER

**LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax;
McCOY TYNER, piano; REGINALD WORKMAN, bass; ELVIN JONES, drums.**

1 **NIGHT DREAMER**
(Wayne Shorter) 7:15

2 **ORIENTAL FOLK SONG**
(Arr. Wayne Shorter) 6:50

3 **VIRGO**
(Wayne Shorter) 7:05

4 **VIRGO (alternate take)***
(Wayne Shorter) 7:00

5 **BLACK NILE**
(Wayne Shorter) 6:25

6 **CHARCOAL BLUES**
(Wayne Shorter) 6:50

7 **ARMAGEDDON**
(Wayne Shorter) 6:20

***Does not appear on L.P. configuration**
Total Time: 47:57

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Printed in U S A

WAYNE SHORTER

NIGHT DREAMER

1 Night Dreamer
2 Oriental Folk Song
3 Virgo
4 Virgo (alternate take)*
5 Black Nile
6 Charcoal Blues
7 Armagedden

CDP 7 84173 2
DIDX 1582

Made in U.S.A.

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Does not appear on L.P. configuration

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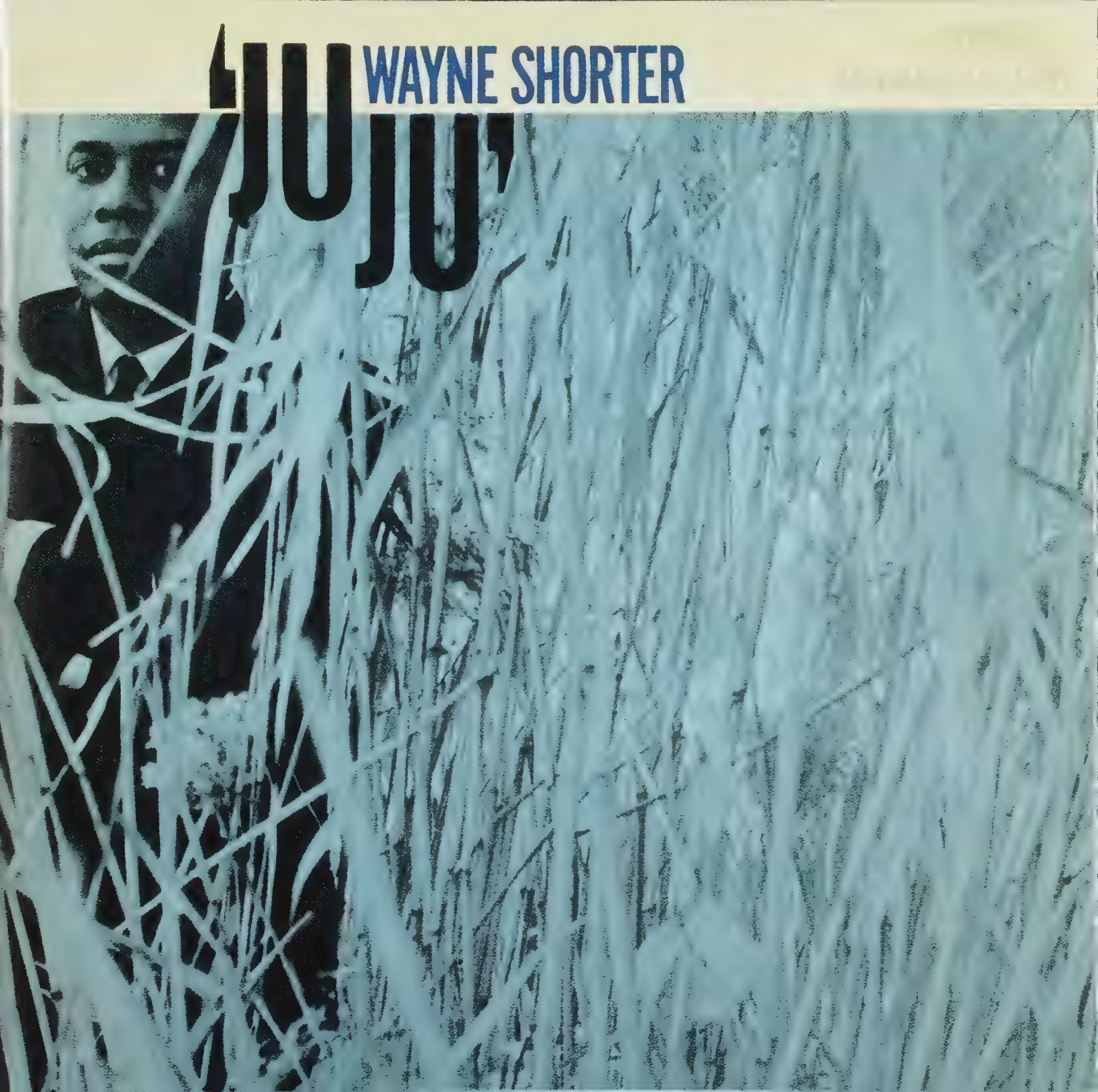
COMPACT disc DIGITAL AUDIO

BLUE NOTE

WAYNE SHORTER

'JUJU'



WAYNE SHORTER

JUJU

Produced by Alfred Lion; Recorded on August 3, 1954 at the Van Gelder Studio, Englewood Cliffs, New Jersey; Original recording and 1998 remastering by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Liner photographs by Francis Wolff © Mosaic Images; Cover design by Reid Miles; #1-6 originally issued as Blue Note BLP 4182 and BST 84182; Creative Director for RVG Series: Gordon H Jea; Design for RVG Series: Michael Boland and Eric Bernhardt for Watts Design.

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BLUE
WAYNE SHORTER
RVG
NOTE®

THE RUDY VAN GELDER EDITION
CTI

Blue Note Records RVG Edition

WAYNE SHORTER: JUJU

7243 4 99005 2 3

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 24349 90052 3

JUJU
WAYNE SHORTER

WAYNE SHORTER, tenor saxophone; McCOY TYNER, piano; REGGIE WORKMAN, bass; ELVIN JONES, drums

1 JUJU 8:30
(WAYNE SHORTER)
2 DELUGE 6:49
(WAYNE SHORTER)
3 HOUSE OF JADE 6:49
(WAYNE SHORTER)
4 MAHJONG 7:39
(WAYNE SHORTER)
5 YES OR NO 6:34
(WAYNE SHORTER)
6 TWELVE MORE BARS TO GO 5:26
(WAYNE SHORTER)
7 JUJU 7:48 *
(ALTERNATE TAKE)
(WAYNE SHORTER)
8 HOUSE OF JADE 6:37 *
(ALTERNATE TAKE)
(WAYNE SHORTER)
* Not part of original album

Produced by Alfred Lion; Recorded on August 3, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey. Original recording and 1998 remastering by Rudy Van Gelder. All transfers from analog to digital were made at 24-bit resolution. Reissue produced by Michael Cuscuna. Cover photograph by Francis Wolff; Liner photographs by Francis Wolff © Mosaic Images. Cover design by Reid Miles; #1-6 originally issued as Blue Note BLP 4182 and BST 84182

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Blue Note Records RVG Edition

WAYNE SHORTER: JUJU

7243 4 99005 2 3

THEY ARE GONE

UNIQUE
Side A
tinyvinyl

UNIQUE
Side B
tinyvinyl

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

BLOWIN' THE BLUES AWAY

THE HORACE SILVER QUINTET & TRIO

sister sadie
break city
the baghdad blues
peace
melancholy mood
the st. vitus dance
blowin' the blues away

COMPACT disc DIGITAL AUDIO

CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

1 **BLOWIN' THE BLUES AWAY**
(Horace Silver) 4:40

2 **THE ST. VITUS DANCE**
(Horace Silver) 4:06

3 **BREAK CITY**
(Horace Silver) 4:55

4 **PEACE**
(Horace Silver) 5:59

5 **SISTER SADIE**
(Horace Silver) 6:15

6 **THE BAGHDAD BLUES**
(Horace Silver) 4:48

7 **MELANCHOLY MOOD**
(Horace Silver) 6:55

8 **HOW DID IT HAPPEN***
(Don Newey) 4:40

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Drawing by PAULA DONOHUE
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on August 29, 1959 (#1, 6)
Recorded on August 30, 1959 (#3, 4, 5, 8)
Recorded on September 13, 1959 (#2, 7)
Digital Transfer by RON McMASTER

***Does not appear on L.P. configuration**

Total Time: 42:18

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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HORACE SILVER QUINTET

BLOWIN' THE BLUES AWAY

BLUE NOTE

CDP 7 46526 2
DIDX 1140

Made in U.S.A.

1 Blowin' The Blues Away
2 The St. Vitus Dance
3 Break City
4 Peace
5 Sister Sadie
6 The Baghdad Blues
7 Melancholy Mood
8 How Did It Happen*

Produced by Alfred Lion
Produced for release by Michael Cuscuna
*Does not appear on L.P. configuration

COMPACT disc DIGITAL AUDIO

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CDP 7 46526 2
DIDX 1140

BLOWIN' THE BLUES AWAY

HORACE SILVER QUINTET & TRIO

BLUE MITCHELL, trumpet; JUNIOR COOK, tenor sax; HORACE SILVER, piano; EUGENE TAYLOR, bass; LOUIS HAYES, drums.

1 **BLOWIN' THE BLUES AWAY**
(Horace Silver) 4:40

2 **THE ST. VITUS DANCE**
(Horace Silver) 4:06

3 **BREAK CITY**
(Horace Silver) 4:55

4 **PEACE**
(Horace Silver) 5:59

5 **SISTER SADIE**
(Horace Silver) 6:15

6 **THE BAGHDAD BLUES**
(Horace Silver) 4:48

7 **MELANCHOLY MOOD**
(Horace Silver) 6:55

8 **HOW DID IT HAPPEN***
(Don Newey) 4:40

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Drawing by PAULA DONOHUE
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on August 29, 1959 (#1, 6)
Recorded on August 30, 1959 (#3, 4, 5, 8)
Recorded on September 13, 1959 (#2, 7)
Digital Transfer by RON McMASTER
***Does not appear on L.P. configuration**

Total Time: 42:18

COMPACT disc DIGITAL AUDIO

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BLUE NOTE® BLOWIN' THE BLUES AWAY HORACE SILVER QUINTET & TRIO CDP 7 46526 2

CDP 7 46526 2 HORACE SILVER QUINTET & TRIO BLOWIN' THE BLUES AWAY BLUE NOTE®

THE RUDY VAN GELDER EDITION
in February 1956 at Small's Paradise, New York City
0946 3 92767 2 5

SONNY SIMMONS

FURTHERMORE TO THE ESP JAZZ CATALOGUE:

We plan to release Billie Holliday broadcast recordings 1949-52 (apr. 3 CDs) as well as Bud Powell broadcast recordings (apr. 3 CDs) and Charlie Parker broadcast recordings 1949-52 (apr. 3 CDs). See further details at your local record store.

ESP DISK

ESP 1030-2

ZYX MUSIC®

ZYX-MUSIC GMBH
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Tel.: 06471-5050 · Telefax: 06471-50599

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ESP DISK

marketed and distributed by: **ZYX-Music** GmbH

COMPACT disc DIGITAL AUDIO

GEMA

LC 0546

ESP 1030-2

Staying On The Watch

SONNY SIMMONS

1. Metamorphosis (11:30) — **2. A Distant Voice** (7:16) — **3. City Of David** (14:57) — **4. Interplanetary Travelers** (9:18)

MADE IN GERMANY

Staying On The Watch

SONNY SIMMONS

Best. Nr.
ESP 1030-2

Teddy Smith — bass
Marvin Pattillo — percussion
Sonny Simmons — alto sax
John Hicks — piano
Barbara Donald — trumpet

1. Metamorphosis 11:30
2. A Distant Voice 7:16
3. City Of David 14:57
4. Interplanetary Travelers 9:18

all compositions by Sonny Simmons

© SYNDICORE (BMI) SYNDICORE is a division of ESP-DISK', Ltd.
Recorded on August 30, 1966
engineer — Richard L. Alderson
cover photo — Sandra Stollman
art director — Jay Dillon

THE ARTISTS ALONE DECIDE WHAT YOU WILL HEAR ON THEIR ESP-DISK

Published by: Syndicore (BMI) / B. Mikulski Publ.

ESP DISK

Made in Germany

LC 0546

PC 12

COMPACT disc DIGITAL AUDIO

ZYX MUSIC

ZYX-MUSIC GMBH

SONNY SIMMONS Staying On The Watch ESP 1030-2

CDP 7 46509 2
DIDX 1120

SPEAK NO EVIL

WAYNE SHORTER

FREDDIE HUBBARD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano; RON CARTER, bass; ELVIN JONES, drums.

1 **WITCH HUNT**
(Wayne Shorter) 8:07

2 **FEE-FI-FO-FUM**
(Wayne Shorter) 5:50

3 **DANCE CADAVEROUS**
(Wayne Shorter) 6:42

4 **SPEAK NO EVIL**
(Wayne Shorter) 8:21

5 **INFANT EYES**
(Wayne Shorter) 6:51

6 **WILD FLOWER**
(Wayne Shorter) 6:00

Produced by ALFRED LION
Cover Photo and Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on December 24, 1964
Digital Transfer by RON McMASTER

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE.
CDP 7 46509 2
DIDX 1120

SPEAK NO EVIL

WAYNE SHORTER

FREDDIE HUBBARD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano;
RON CARTER, bass; ELVIN JONES, drums.

1 **WITCH HUNT**
(Wayne Shorter) 8:07

2 **FEE-FI-FO-FUM**
(Wayne Shorter) 5:50

3 **DANCE CADAVEROUS**
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Produced by ALFRED LION
Cover Photo and Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on December 24, 1964
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COMPACT disc DIGITAL AUDIO

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BLUE NOTE® SPEAK NO EVIL WAYNE SHORTER CDP 7 46509 2
CDP 7 46509 2 WAYNE SHORTER SPEAK NO EVIL BLUE NOTE®

WAYNE SHORTER

THE SOOTHSAYER

Produced by Alfred Lion

Originally recorded on March 4, 1965 at the Van Gelder studio, Englewood Cliffs, New Jersey

Remastered in 2007 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover design by Toshikazu Tanaka
Liner photographs by Francis Wolff © Mosaic Images

Tracks 1–6 originally issued in 1979 as Blue Note LT 988
Track 7 originally issued in 1990 on the first CD of this album

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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www.bluenote.com

50999 5 14373 2 9

WAYNE SHORTER

ADAM'S APPLE

Produced by Francis Wolff

Recorded on February 2 (#1) and February 24 (all others), 1966 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
© Mosaic Images

Creative direction by Gordon H. Jee

Art direction and design by Michael Boland,
The Boland Design Company, NYC

Originally issued as BLP 4232 and BST 84232

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7243 5 80912 2 9

GRD-123

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Distributed in the USA by Uni Distribution Corporation.

SHIRLEY SCOTT
Queen of The Organ
Original session produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT
disc
DIGITAL AUDIO
DIGITALLY MASTERED
GRD-123
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
1. JUST IN TIME
2. SQUEEZE ME (BUT DON'T TEASE ME)
3. MEAN, ANGRY, NASTY AND LOWDOWN
4. CAN'T BUY ME LOVE 5. LIKE BLUE
6. CUTE 7. RAPID SHAVE
8. THAT'S FOR ME 9. THE THEME
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COMPACT disc DIGITAL AUDIO

SHIRLEY SCOTT
QUEEN OF THE ORGAN

1. **Just In Time** (Comden, Green, Styne) 7:30
2. **Squeeze Me (But Don't Tease Me)** (Ellington, Gaines) 10:01
3. **Mean, Angry, Nasty And Lowdown*** (Scott) 9:25
4. **Can't Buy Me Love*** (Lennon, McCartney) 9:11
5. **Like Blue*** (Scott) 8:50
6. **Cute*** (Hefti) 8:10
7. **Rapid Shave** (Burns) 8:13
8. **That's For Me** (Rodgers, Hammerstein) 7:45
9. **The Theme** (Davis) 1:14

*** Not released on original LP**

Original session produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Featuring: **Shirley Scott** – organ,
Stanley Turrentine – tenor saxophone, **Bob Cranshaw** – bass,
Otis "Candy" Finch – drums

impulse!

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Distributed in the USA by Uni Distribution Corporation.

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

impulse! SHIRLEY SCOTT QUEEN OF THE ORGAN GRD-123

HORACE SILVER · SILVER 'N VOICES

ホレス・シルヴァー／シルヴァー・ン・ヴォイシズ

1. **Out Of The Night (Came You)** 5:53
   アウト・オブ・ザ・ナイト
2. **Togetherness** 5:48
   トゥゲザーネス
3. **I Will Always Love You** 3:39
   アイ・ウィル・オールウェイズ・ラヴ・ユー
4. **Mood For Maude** 5:30
   ムード・フォー・モード
5. **Incentive** 5:21
   インセンティヴ
6. **New York Lament** 4:39
   ニューヨーク・ラメント
7. **All In Time** 6:07
   オール・イン・タイム
8. **Freeing My Mind** 4:29
   フリーイング・マイ・マインド

All compositions by Horace Silver

トム・ハレル(tp,flh)
ボブ・バーグ(ts)
ホレス・シルヴァー(p,arr)
ロン・カーター(b)
アル・フォスター(ds) 他
1976年9月～10月録音

Tom Harrell(tp,flh)
Bob Berg(ts)
Horace Silver(p,arr)
Ron Carter(b)
Al Foster(ds)
②④⑥⑦
Recorded on September 24,1976
①③⑤⑧
Recorded on October 1,1976
Monica Mancini, Avery Sommers,
Joyce Copeland, Richard Page,
Dale Verdugo(vo)
Alan Copeland(vo,dir)
Overdubbed on October 19&22,1976

EMI Music Japan Inc. MADE IN JAPAN TOCJ-50547

SONNY STITT
BOOKER ERVIN
DON PATTERSON

SOUL PEOPLE

1. **SOUL PEOPLE** *9:57*
(Sonny Stitt) Prestige Music-BMI

2. **SONNY'S BOOK** *8:55*
(Stitt) Prestige-BMI

3. **C-JAM BLUES** *9:58*
(Duke Ellington) EMI Robbins Catalog-ASCAP

4. **MEDLEY** *11:13*
I CAN'T GET STARTED
(Duke-Gershwin) Chappell & Co.-ASCAP
THE MASQUERADE IS OVER
(Wrubel-Magidson) Magidson Music/
Music Sales-ASCAP

5. **FLYIN' HOME** *10:11*
(Goodman-Hampton-Robin) Jewel Music-ASCAP/
Regent Music-BMI

6. **TUNE-UP** *4:24*
(Miles Davis) Prestige-BMI

7. **THERE WILL NEVER BE ANOTHER YOU**
(previously unissued) *7:52*
(Gordon-Warren) Morley Music-ASCAP

On selections #1-5:
SONNY STITT—*tenor and alto saxophones*
BOOKER ERVIN—*tenor saxophone*
DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded August 25, 1964.

#6:
SONNY STITT—*tenor saxophone*
GRANT GREEN—*guitar*
DON PATTERSON—*organ*
BILLY JAMES—*drums*
Recorded September 15, 1969.

#7:
DON PATTERSON—*organ*
VINNIE CORRAO—*guitar*
BILLY JAMES—*drums*
Recorded August 5, 1966.

Supervision by **OZZIE CADENA** *(#1-5),* **BOB PORTER** *(#6), and* **CAL LAMPLEY** *(#7).*

All selections recorded in Englewood Cliffs, NJ.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Selections #1-4 originally released as Soul People *(Prestige 7372); #5-6 on* Tune Up! *(Prestige 7852).*

Art direction, design—Phil Carroll
Photography—© 1993, Burt Goldblatt

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SONNY STITT
BOOKER ERVIN
DON PATTERSON
SOUL PEOPLE
COMPACT
disc
DIGITAL AUDIO
Prestige
PRCD-24127-2
℗1993, FANTASY, INC.
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AAD
DIDX 015848
1. SOUL PEOPLE 2. SONNY'S BOOK 3. C-JAM BLUES
4. MEDLEY: (I CAN'T GET STARTED/THE MASQUERADE IS OVER)
5. FLYIN' HOME 6. TUNE-UP
7. THERE WILL NEVER BE ANOTHER YOU

1. **SOUL PEOPLE** *9:57*
2. **SONNY'S BOOK** *8:55*
3. **C-JAM BLUES** *9:58*
4. **MEDLEY** *11:13*
   (I CAN'T GET STARTED/ THE MASQUERADE IS OVER)
5. **FLYIN' HOME** *10:11*
6. **TUNE-UP** *4:24*
7. **THERE WILL NEVER BE ANOTHER YOU** *7:52*
   (previously unissued)

On selections #1-5:
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BOOKER ERVIN—*tenor saxophone*
DON PATTERSON—*organ*
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Recorded August 25, 1964.

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Recorded September 15, 1969.

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DON PATTERSON—*organ*
VINNIE CORRAO—*guitar*
BILLY JAMES—*drums*
Recorded August 5, 1966.

Supervision by **OZZIE CADENA** *(#1-5),* **BOB PORTER** *(#6), and* **CAL LAMPLEY** *(#7).*

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie (Fantasy Studios, Berkeley)

According to prevailing modern jazz wisdom, when one locked horns with altoist-tenor player Sonny Stitt (1924-1982), one had to be armed to the teeth with licks. Booker Ervin (1930-1970), whose tenor saxophone cry was among the most urgent sounds of the post-to-free-bop era, was, solely on the basis of that sound, more than equal to the task of jamming with Stitt. Backed expertly by organist Don Patterson (1936-1988), who had worked extensively with Stitt, Soul People *(which also includes a previously unreleased Patterson feature, the mellow bossa reading of "There Will Never Be Another You") is a consistently rewarding set.*

Selections #1-4 originally released as Soul People *(Prestige 7372); #5-6 on* Tune Up! *(Prestige 7852).*

Art direction, design—Phil Carroll
Photography—© 1993, Burt Goldblatt

TOTAL TIME 63:00
Total time has been rounded off to the nearest minute.

AAD

COMPACT disc DIGITAL AUDIO

Prestige

STEREO

0 25218 - 5127 - 2

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SONNY STITT/BOOKER ERVIN/DON PATTERSON SOUL PEOPLE

SONNY STITT/BOOKER ERVIN/DON PATTERSON SOUL PEOPLE

LEGENDS OF

ACID JAZZ

Prestige®

Sonny Stitt

PRCD-24169-2

1. Turn It On
(LEON SPENCER) PRESTIGE MUSIC-BMI 11:08

2. Bar-B-Que Man
(SPENCER) PRESTIGE-BMI 7:50

3. Miss Riverside
(SPENCER) PRESTIGE-BMI 9:20

4. Cry Me a River
(ARTHUR HAMILTON) CHAPPELL & CO.-ASCAP 3:50

5. There Are Such Things
(ADAMS-BAER-MEYER) DORSEY BROS. MUSIC-ASCAP 3:56

6. Goin' to D.C.
(SPENCER) MIAN MUSIC/TRU SOUND-MUSIC-ASCAP 7:20

7. Aires
(PATTERSON-STITT) PRESTIGE-BMI 5:30

8. Black Vibrations
(SPENCER) MIAN/TRU-SOUND-ASCAP 6:38

9. Calling Card
(SONNY STITT) PRESTIGE-BMI 6:22

10. Where Is Love?
(LIONEL BART) TRO-HOLLIS MUSIC-BMI 2:20

11. Them Funky Changes
(SPENCER) MIAN/TRU-SOUND-ASCAP 7:50

SONNY STITT—TENOR SAXOPHONE (WITH GIBSON MAESTRO ATTACHMENT ON #1-5); ALTO SAXOPHONE (#6 AND 10)
VIRGIL JONES—TRUMPET (EXCEPT ON #4 AND 5)
LEON SPENCER, DON PATTERSON (#7-9)—ORGAN
MELVIN SPARKS—GUITAR
IDRIS MUHAMMAD—DRUMS

LEGENDS OF
Prestige
COMPACT
disc
DIGITAL AUDIO
PRCD-24169-2
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DIDX 040953
Sonny Stitt

Edward "Sonny" Stitt (1924-82) was one of the most formidable saxophonists of his generation—and one of the most frequently recorded. The Boston-born alto and tenor master appeared in many different musical contexts, but these two long-unavailable albums from 1971 are perhaps the most unusual in his extensive discography. They're back-to-the-blues affairs in which Stitt's frequently double-timed, always urgent bebop lines rip with blistering authority over the riveting funk of organist Leon Spencer, guitarist Melvin Sparks, and drummer Idris Muhammad. These are Sonny Stitt's essential acid-jazz recordings.

1. Turn It On 11:08
2. Bar-B-Que Man 7:50
3. Miss Riverside 9:20
4. Cry Me a River 3:50
5. There Are Such Things 3:56
6. Goin' to D.C. 7:20
7. Aires 5:30
8. Black Vibrations 6:38
9. Calling Card 6:22
10. Where Is Love? 2:20
11. Them Funky Changes 7:50

SONNY STITT—TENOR SAXOPHONE (WITH GIBSON MAESTRO ATTACHMENT ON #1-5); ALTO SAXOPHONE (#6 AND 10)
VIRGIL JONES—TRUMPET (EXCEPT ON #4 AND 5)
LEON SPENCER, DON PATTERSON (#7-9)—ORGAN
MELVIN SPARKS—GUITAR
IDRIS MUHAMMAD—DRUMS

SUPERVISION—BOB PORTER

RECORDED IN ENGLEWOOD CLIFFS, NJ; JANUARY 4, 1971 (#1-5) AND JULY 9, 1971 (OTHER SELECTIONS).

RECORDING ENGINEER—RUDY VAN GELDER

REMASTERING, 1996—PHIL DE LANCIE (FANTASY STUDIOS, BERKELEY)

#1-5 ORIGINALLY RELEASED AS *TURN IT ON!* (PRESTIGE 10012); #6-11 AS *BLACK VIBRATIONS* (PRESTIGE 10032).

TOTAL TIME 73:05

LEGENDS OF ACID JAZZ • SONNY STITT

PRESTIGE PRCD-24169-2

LEGENDS OF ACID JAZZ • SONNY STITT

PRESTIGE PRCD-24169-2

Prestige®

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COMPACT disc DIGITAL AUDIO

STEREO AAD

0 25218-5169-2 1

JAZZ ADVANCE
BLUE NOTE

CDP 7 84462 2

CECIL TAYLOR

JAZZ ADVANCE

CECIL TAYLOR, piano;
STEVE LACY, soprano saxophone *(on #2 & 4 only)*;
BUELL NEIDLINGER, bass *(except on #5)*;
DENNIS CHARLES, drums *(except on #5)*

1. BEMSHA SWING
(Monk-Best) (7:23)

2. CHARGE 'EM BLUES
(Cecil Taylor) (11:02)

3. AZURE
(Duke Ellington) (7:26)

4. SONG
(Cecil Taylor) (5:16)

5. YOU'D BE SO NICE TO COME HOME TO
(Cole Porter) (9:14)

6. RICK KICK SHAW
(Cecil Taylor) (6:03)

7. SWEET AND LOVELY
(Arnheim-Tobias-Lamare) (6:35)

Produced by Tom Wilson for
Transition Records
Reissue produced by Michael Cuscuna
Recorded in Boston in September of 1956
Digital transfers by Malcolm Addey

CECIL TAYLOR

JAZZ ADVANCE

BLUE NOTE

CDP 7 84462 2

1 BEMSHA SWING
2 CHARGE 'EM BLUES
3 AZURE
4 SONG
5 YOU D BE SO NICE TO COME HOME TO
6 RICK KICK SHAW
7 SWEET AND LOVELY

Produced By Tom Wilson For Transition Records.
Reissue Produced By Michael Cuscuna

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COMPACT disc DIGITAL AUDIO

CECIL TAYLOR

JAZZ ADVANCE

CECIL TAYLOR, piano;
STEVE LACY, soprano saxophone *(on #2 & 4 only)*;
BUELL NEIDLINGER, bass *(except on #5)*;
DENNIS CHARLES, drums *(except on #5)*.

1. **BEMSHA SWING**
   (Monk-Best) (7:23)
2. **CHARGE 'EM BLUES**
   (Cecil Taylor) (11:02)
3. **AZURE**
   (Duke Ellington) (7:26)
4. **SONG**
   (Cecil Taylor) (5:16)
5. **YOU'D BE SO NICE TO COME HOME TO**
   (Cole Porter) (9:14)
6. **RICK KICK SHAW**
   (Cecil Taylor) (6:03)
7. **SWEET AND LOVELY**
   (Arnheim-Tobias-Lamare) (6:35)

Produced by Tom Wilson for
Transition Records
Reissue produced by Michael Cuscuna
Recorded in Boston in September of 1956
Digital transfers by Malcolm Addey

COMPACT disc DIGITAL AUDIO

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BLUE NOTE
CECIL TAYLOR JAZZ ADVANCE
CDP 7 84462 2

CECIL TAYLOR

PORT OF CALL

OSA LC 05057

STEREO AAD

220370-203

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1. AIR 8:40 · 2. THIS NEARLY WAS MINE 10:50
3. PORT OF CALL 4:20 · 4. E. B. 9:57
5. LAZY AFTERNOON 14:50 · 6. CINDY'S MAIN MOOD 5:11
7. THINGS AIN'T WHAT THEY USED TO BE 10:05

TOTAL TIME: 63:58

CECIL TAYLOR

PORT OF CALL

1.	AIR (TAYLOR)	11:40
2.	THIS NEARLY WAS MINE (HAMMERSTEIN II - RODGERS)	10:30
3.	PORT OF CALL (TAYLOR)	4:20
4.	E. B. (TAYLOR)	9:57
5.	LAZY AFTERNOON (LATOUCHE - MOROSS)	14:30
6.	CINDY'S MAIN MOOD (NEIDLINGER)	5:11
7.	THINGS AIN'T WHAT THEY USED TO BE (ELLINGTON)	10:05

TOTAL TIME: 63:58

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CECIL TAYLOR - PORT OF CALL
220370 203

Los Ritmos Calientes

Cal Tjader

1. CUBANO CHANT 6:17
(Ray Bryant) Second Floor Music-BMI

2. GOZA 1:53
(Eddie Cano) Mills Music-ASCAP

3. PANCHERO MAMBERO 2:22
(Rivera-Cano) Mills-ASCAP

4. ALEGRES TIMBALES 1:09
(Tempest Storm) Cireco-BMI

5. MAMBO MODERNO 3:25
(Richard Wyands) Cireco-BMI

6. AFRO COROLOMBO 1:25
(Cal Tjader) Bandy Music-BMI

7. RITMO CALIENTE 2:05
(Cano) Mills-ASCAP

8. LAMENTO DE HODI 3:00
(Jerome Richardson) Silhouette-ASCAP

9. MAMBO INN 2:46
(Sampson-Woodlen-Bauza) APRS-BMI

10. BUHUTO (NANIGO 6/8) 1:35
(Al McKibbon) Cireco-BMI

11. ALEGRES CONGAS 1:00
(W. Frumkin) Cireco-BMI

12. MUEVE LA CINTURA 2:30
(Tjader) Bandy-BMI

13. BERNIE'S TUNE 2:35
(Miller-Stoller-Leiber) Atlantic Music-BMI

14. PERDIDO 7:01
(Tizol-Lengsfelder-Drake) Tempo-ASCAP

15. ARMANDO'S HIDEAWAY 2:32
(Armando Peraza) Delta R & E-ASCAP

16. CUCO ON TIMBALES 1:40
(Tjader) Bandy-BMI

17. TUMBAO 3:10
(Tjader) Champion Music-BMI

18. RITMO RUMBA :53
(Peraza) Delta-ASCAP

19. BIG NOISE FROM WINNETKA 4:15
(Bauduc-Crosby-Rodin-Haggart) Warner Bros. Music-ASCAP

20. POINCIANA CHA CHA 3:38
(Simon-Bernier) Chappell & Co.-ASCAP

21. MONGORAMA 6:20
(Mongo Santamaria) Delta-ASCAP

22. RITMO AFRICANO 1:37
(Peraza) Delta-ASCAP

23. PERFIDIA CHA CHA 8:12
(Alberto Dominguez) Peer Intl.-BMI

CAL TJADER—vibes and timbales

Digital remastering, 1992—PHIL DE LANCIE (Fantasy Studios, Berkeley)

Selections #1-13 originally released as *Ritmo Caliente* (Fantasy 3216); #14-23 as *Mas Ritmo Caliente* (Fantasy 3262).

Fantasy®

FCD-24712-2

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CAL TJADER
LOS RITMOS CALIENTES

1. CUBANO CHANT 6:17
2. GOZA 1:53
3. PANCHERO MAMBERO 2:22
4. ALEGRES TIMBALES 1:09
5. MAMBO MODERNO 3:25
6. AFRO COROLOMBO 1:25
7. RITMO CALIENTE 2:05
8. LAMENTO DE HODI 3:00
9. MAMBO INN 2:46
10. BUHUTO (NANIGO 6/8) 1:35
11. ALEGRES CONGAS 1:00

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DIDX 014197

AAD

COMPACT disc DIGITAL AUDIO

12. MUEVE LA CINTURA 2:30
13. BERNIE'S TUNE 2:35
14. PERDIDO 7:01
15. ARMANDO'S HIDEAWAY 2:32
16. CUCO ON TIMBALES 1:40
17. TUMBAO 3:10
18. RITMO RUMBA :53
19. BIG NOISE FROM WINNETKA 4:15
20. POINCIANA CHA CHA 3:38
21. MONGORAMA 6:20
22. RITMO AFRICANO 1:37
23. PERFIDIA CHA CHA 8:12

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CUBANO CHANT 5:17 2. GOZA

PANCHERO MAMBERO

ALEGRES TIMBALES MAMBO MODERNO

AFRO COROLOMBO RITMO CALIENTE

8. LAMENTO DE HODI 3:00 9. MAMBO INN 2:40

BUHUTO (NANIGO 6/8) ALEGRES CONGAS

MUEVE LA CINTURA BERNIE'S TUNE PERDIDO

ARMANDO'S HIDEAWAY CUCO ON TIMBALES

17. TUMBAO 3:10 18. RITMO RUMBA 3:

BIG NOISE FROM WINNETKA POINCIANA CHA CHA

MONGORAMA 6:20 22. RITMO AFRICANO

PERFIDIA CHA CHA

CAL TJADER

with WILLIE BOBO, EDDIE CANO, MANUEL DURAN, VINCE GUARALDI, LUIS KANT, AL McKIBBON, ARMANDO PERAZA, JEROME RICHARDSON, BOBBY RODRIGUEZ, ARMANDO "CUCO" SANCHEZ, GERALD SANFINO, RAMON "MONGO" SANTAMARIA, JOSE "CHOMBO" SILVA, AL TORRES, EUGENE WRIGHT, RICHARD WYANDS, BAYARDO VELARDE

TOTAL TIME 73:00

COMPACT disc DIGITAL AUDIO Fantasy

AAD

STEREO (#1-13 are mono)

0 25218 - 2412 - 2

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LOS RITMOS CALIENTES

CAL TJADER

FANTASY FCD-24712-2

LOS RITMOS CALIENTES

CAL TJADER

FANTASY FCD-24712-2

Cal Tjader
plays
HAROLD ARLEN &
WEST SIDE STORY

1 **BETWEEN THE DEVIL AND THE DEEP BLUE SEA**
(ARLEN-KOEHLER) FRED AHLERT/S.A. MUSIC-ASCAP 3:03

2 **ILL WIND (YOU'RE BLOWING ME NO GOOD)**
(ARLEN-KOEHLER) FRED AHLERT/S.A.-ASCAP 4:22

3 **WHEN THE SUN COMES OUT**
(ARLEN-KOEHLER) FRED AHLERT/S.A.-ASCAP 2:39

4 **HAPPINESS IS A THING CALLED JOE**
(ARLEN-HARBURG) EMI FEIST CAT.-ASCAP 3:22

5 **I GOTTA RIGHT TO SING THE BLUES**
(ARLEN-KOEHLER) WARNER BROS. MUSIC/ S.A.-ASCAP 3:40

6 **COME RAIN OR COME SHINE**
(ARLEN-MERCER) CHAPPELL & CO.-ASCAP 3:49

7 **OVER THE RAINBOW**
(ARLEN-HARBURG) EMI FEIST-ASCAP 3:48

8 **OUT OF THIS WORLD**
(ARLEN-MERCER) EDWIN H. MORRIS & CO.-ASCAP 2:50

9 **LAST NIGHT WHEN WE WERE YOUNG**
(ARLEN-HARBURG) S.A./NEXT DECADE ENTERTAINMENT-ASCAP 3:06

10 **THE MAN THAT GOT AWAY**
(ARLEN-GERSHWIN) HARWIN MUSIC/ WB MUSIC-ASCAP 3:58

11 **BLUES IN THE NIGHT**
(ARLEN-MERCER) WB MUSIC-ASCAP 3:25

12 **PROLOGUE/THE JET SONG**
7:42

13 **SOMETHING'S COMING**
2:43

14 **MARIA INTERLUDE**
1:28

15 **MARIA**
2:48

16 **TONIGHT**
2:08

17 **AMERICA**
3:59

18 **COOL**
3:51

19 **ONE HAND, ONE HEART**
1:50

20 **I FEEL PRETTY/ SOMEWHERE**
6:39

#12-20 COMPOSED BY LEONARD BERNSTEIN AND STEPHEN SONDHEIM (CHAPPELL & CO./ UNIVERSAL-POLYGRAM INT'L PUBL.-ASCAP).

Fantasy

http://www.fantasyjazz.com

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Cal Tjader
plays
HAROLD ARLEN &
WEST SIDE STORY
Fantasy
DISC
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FCD-24775-2 DIDX-078981

1 BETWEEN THE DEVIL AND THE DEEP BLUE SEA 3:03 2 ILL WIND (YOU'RE BLOWING ME NO GOOD) 4:22 3 WHEN THE SUN COMES OUT 2:39 4 HAPPINESS IS A THING CALLED JOE 3:22 5 I GOTTA RIGHT TO SING THE BLUES 3:40 6 COME RAIN OR COME SHINE 3:49 7 OVER THE RAINBOW 3:48 8 OUT OF THIS WORLD 2:50 9 LAST NIGHT WHEN WE WERE YOUNG 3:06 10 THE MAN THAT GOT AWAY 3:58 11 BLUES IN THE NIGHT 3:25 12 PROLOGUE/THE JET SONG 7:42 13 SOMETHING'S COMING 2:43 14 MARIA INTERLUDE 1:28 15 MARIA 2:48 16 TONIGHT 2:08 17 AMERICA 3:59 18 COOL 3:51 19 ONE HAND, ONE HEART 1:50 20 I FEEL PRETTY/SOMEWHERE 6:39

Cal Tjader—vibes *with*
Willie Bobo, Red Callender, Clare Fischer, Lonnie Hewitt, Shelly Manne, Al McKibbon, Red Mitchell, Buddy Motsinger, Mongo Santamaria, and others
Orchestra arranged and conducted by Clare Fischer (#7-20)

Recorded June 1 and 2 (#1-11) and October 18, 1960 (#12-20).
#1-11 originally released as *Cal Tjader Plays Harold Arlen* (Fantasy 8072); #12-20 as *West Side Story* (Fantasy 8379).
Remastering, 2002—Joe Tarantino (Fantasy Studios, Berkeley)
Total Time 72:34 STEREO/AAD

Before the vibist Cal Tjader established himself in the early to mid-1960s as the leading Anglo proponent of Latin jazz, he was an engaging straightahead soloist. This disc finds Tjader (1925-1982) focusing on two of America's greatest composers, Harold Arlen (1905-1986) and Leonard Bernstein (1918-1990), both of whom were to varying degrees influenced by the rhythms and harmonies of jazz (and, in the case of Bernstein's score for *West Side Story*, Latin sounds). Aside from the leader, the common thread between the two LPs joined herein is the eloquent work of arranger Clare Fischer, whose services were enlisted for the last five selections of the Arlen collection, wherein the Tjader quartet is augmented by a string section, and for all of the *West Side Story* set. For the Oscar-winning Bernstein songs, Tjader had at his disposal a 26-piece orchestra, including 13 strings and three French horns. Rather than mere "jazz impressions" of two unquestioned geniuses of American music, *Cal Tjader Plays Harold Arlen & West Side Story* provides a superior example of how a gifted arranger at once honors a series of brilliant compositions while framing the soloist in consistently fresh ways.

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FANTASY FCD-24775-2 CAL TJADER PLAYS HAROLD ARLEN & WEST SIDE STORY

SHOUTIN', SWINGIN' AND MAKIN' LOVE

SHOUTIN' SWINGIN' & MAKIN' LOVE

RARE VINTAGE RECORDINGS, 1951 - 1964 FEATURING

JIMMY WITHERSPOON

Everything But You — Goin' Down Slow
I Can Make Love To You

JIMMY RUSHING

Clothespin Blues — Wigglin' Blues
Lonesome Daddy Blues

AL HIBBLER

It Don't Mean A Thing
Little Brown Book
Fat & Forty

AND PREVIOUSLY UNISSUED SIDES – THE VERY LAST BY

WYNONIE "MR. BLUES" HARRIS

The Comeback
Buzzard Luck
Conjured
ARRANGER:
Johnny Pate

AND ALSO FEATURING

JAY McSHANN ★ HAROLD ASHBY ★ RAY NANCE
OSCAR PETTIFORD ★ BILLY STRAYHORN
BEN WEBSTER ★ FRANK "FLOOR SHOW" CULLEY

THE CHESS MASTERS

CHD-9327

SHOUTIN' SWINGIN' AND MAKIN' LOVE

SHOUTIN' SWINGIN' AND MAKIN' LOVE

1. JIMMY'S BLUES – *TAB SMITH* (2:58) ASCAP
2. LONESOME DADDY BLUES – *JIMMY RUSHING* (2:43) BMI
3. CLOTHESPIN BLUES – *JIMMY RUSHING* (3:03) BMI
4. WIGGLIN' BLUES – *JIMMY RUSHING* (2:09) BMI
5. GOING DOWN SLOW – *JIMMY WITHERSPOON* (3:14) BMI
6. I CAN MAKE IT WITH YOU (AKA "I CAN MAKE LOVE") – *JIMMY WITHERSPOON* (2:10) BMI
7. EVERYTHING BUT YOU – *JIMMY WITHERSPOON* (4:02) BMI

CHESS™

A A D

COMPACT disc DIGITAL AUDIO

DIDX 009644
CHD-9327

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8. THE COMEBACK – *WYNONIE HARRIS* (2:52) BMI
9. BUZZARD LUCK – *WYNONIE HARRIS* (2:40) BMI
10. CONJURED – *WYNONIE HARRIS* (2:49) BMI
11. IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING – *AL HIBBLER* (3:00) ASCAP
12. MY LITTLE BROWN BOOK – *AL HIBBLER* (2:57) ASCAP
13. FAT AND FORTY – *AL HIBBLER* (3:07) ASCAP
14. JIMMY'S BLUES (Alternate Take) – *TAB SMITH* (2:59) ASCAP

MCA
SHOUTIN' SWINGIN' AND MAKIN' LOVE
CHD-9327

1. **TAB SMITH** - Jimmy's Blues 2:58
2. **JIMMY RUSHING** - Lonesome Daddy Blues 2:43
3. **JIMMY RUSHING** - Clothespin Blues 3:03
4. **JIMMY RUSHING** - Wigglin' Blues 2:09
5. **JIMMY WITHERSPOON** - Going Down Slow 3:14
6. **JIMMY WITHERSPOON** - I Can Make It With You (a/k/a I Can Make Love) 2:10
7. **JIMMY WITHERSPOON** - Everything But You 4:02
8. **WYNONIE HARRIS** - The Comeback 2:52
9. **WYNONIE HARRIS** - Buzzard Luck 2:40
10. **WYNONIE HARRIS** - Conjured 2:49
11. **AL HIBBLER** - It Don't Mean A Thing (If It Ain't Got That Swing) 3:00
12. **AL HIBBLER** - My Little Brown Book 2:57
13. **AL HIBBLER** - Fat and Forty 3:07
14. **TAB SMITH** - Jimmy's Blues (Alternate Take) 2:59

Originally released February, 1971, as Chess Album CHV-412

This compact disc contains programs transferred from analog tape and therefore may contain some tape hiss and other anomalies that exist with analog recordings.

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CHESS® MCA.

A A D

2 CDs (complete) blue note 1585/6

groovin' at smalls' paradise

JIMMY SMITH

JIMMY SMITH

GROOVIN' AT SMALLS' PARADISE

BLUE NOTE

Produced by Alfred Lion; Recorded on November 15, 1957 at Smalls' Paradise, New York City; Originally recorded and remastered in 1999 by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images; Disc I, #3, 4 and Disc II, #5, 6 originally issued on BLP 1585, Disc I, #1 and Disc II, #1,2,4,7 originally issued on BLP 1586; All other tunes previously unissued; Creative Director for RVG Series: Gordon H Jee; Design for RVG Series: Michael Boland for Watts Design

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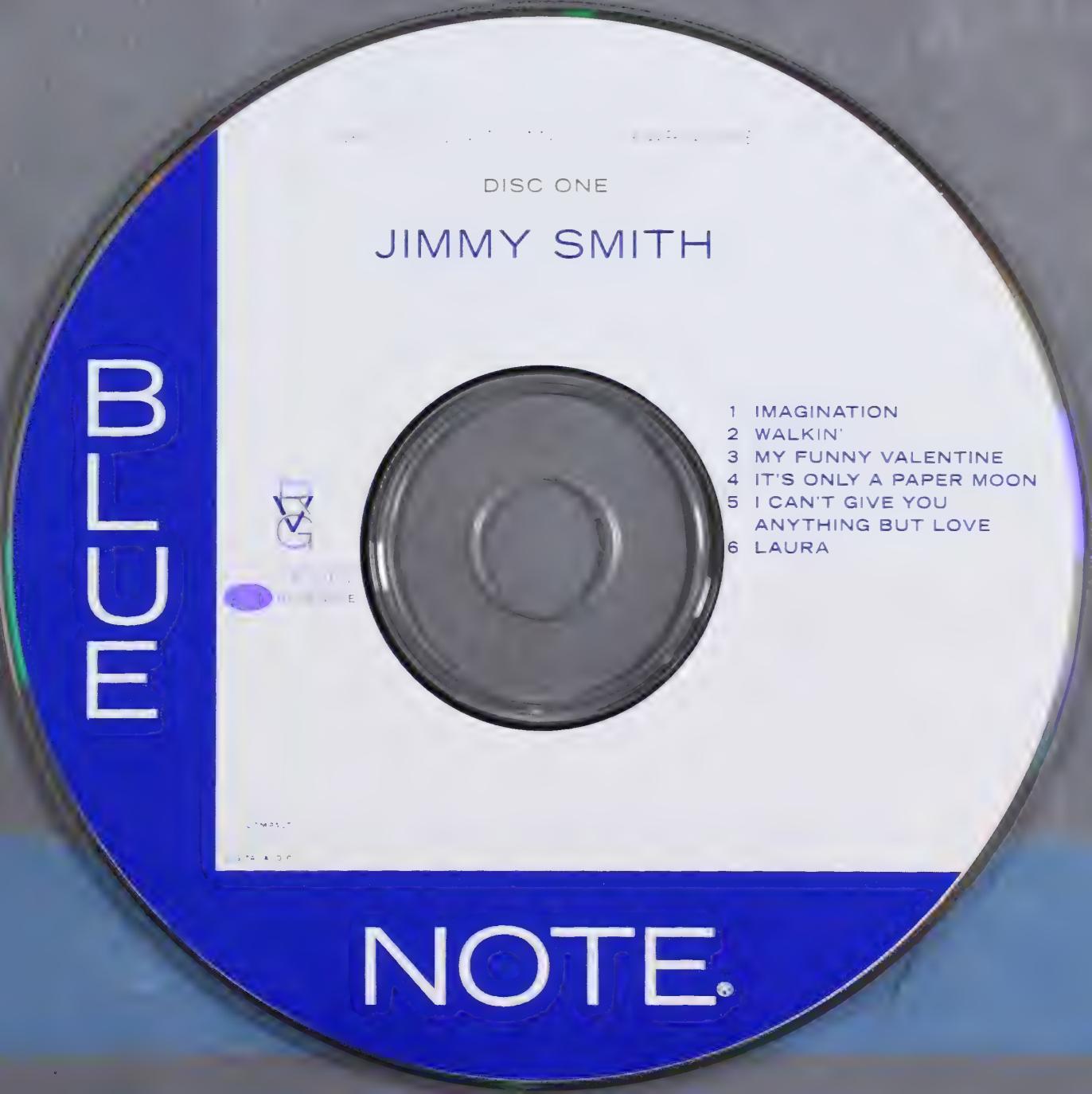
DISC ONE
JIMMY SMITH
1 IMAGINATION
2 WALKIN'
3 MY FUNNY VALENTINE
4 IT'S ONLY A PAPER MOON
5 I CAN'T GIVE YOU ANYTHING BUT LOVE
6 LAURA
BLUE NOTE

DISC TWO

JIMMY SMITH

1 INDIANA
2 BODY AND SOUL
3 THE CHAMP
4 LOVER MAN
5 SLIGHTLY MONKISH
6 AFTER HOURS
7 JUST FRIENDS

BLUE NOTE

COMPACT disc DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION
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CTI 4 1977

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

2 CDs

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GROOVIN' AT SMALLS' PARADISE

JIMMY SMITH

JIMMY SMITH, organ; EDDIE McFADDEN, guitar; DONALD BAILEY, drums

DISC ONE

1 **IMAGINATION 7:52**
(J. BURKE-J. VAN HEUSEN)
2 **WALKIN' 11:38**
(RICHARD CARPENTER)
3 **MY FUNNY VALENTINE 11:02**
(R. RODGERS-L. HART)
4 **IT'S ONLY A PAPER MOON 10:24**
(ARLEN-ROSE-HARBURG)
5 **I CAN'T GIVE YOU ANYTHING BUT LOVE 6:58**
(J. McHUGH-D. FIELDS)
6. **LAURA 10:26**
(D. RAKSIN-J. MERCER)

DISC TWO

1 **INDIANA 15:40**
(J. HANELY-B. MacDONALD)
2 **BODY AND SOUL 10:03**
(GREEN-HEYMAN-SOUR-EYTON)
3 **THE CHAMP 13:47**
(DIZZY GILLESPIE)
4 **LOVER MAN 7:28**
(RAMIREZ-DAVIS-SHERMAN)
5 **SLIGHTLY MONKISH 6:59**
(JIMMY SMITH)
6. **AFTER HOURS 10:58**
(AVERY PARRISH)
7. **JUST FRIENDS 6:27**
(J. KLENNER-S. LEWIS)

Produced by Alfred Lion; Recorded on November 15, 1957 at Small's Paradise, New York City; Originally recorded and remastered in 1999 by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images; Disc 1, #3, 6 and Disc II, #5, 6 originally issued on BLP 1585, Disc I, #1 and Disc II, #1,2,4,7 originally issued on BLP 1586; All other tracks previously unissued.

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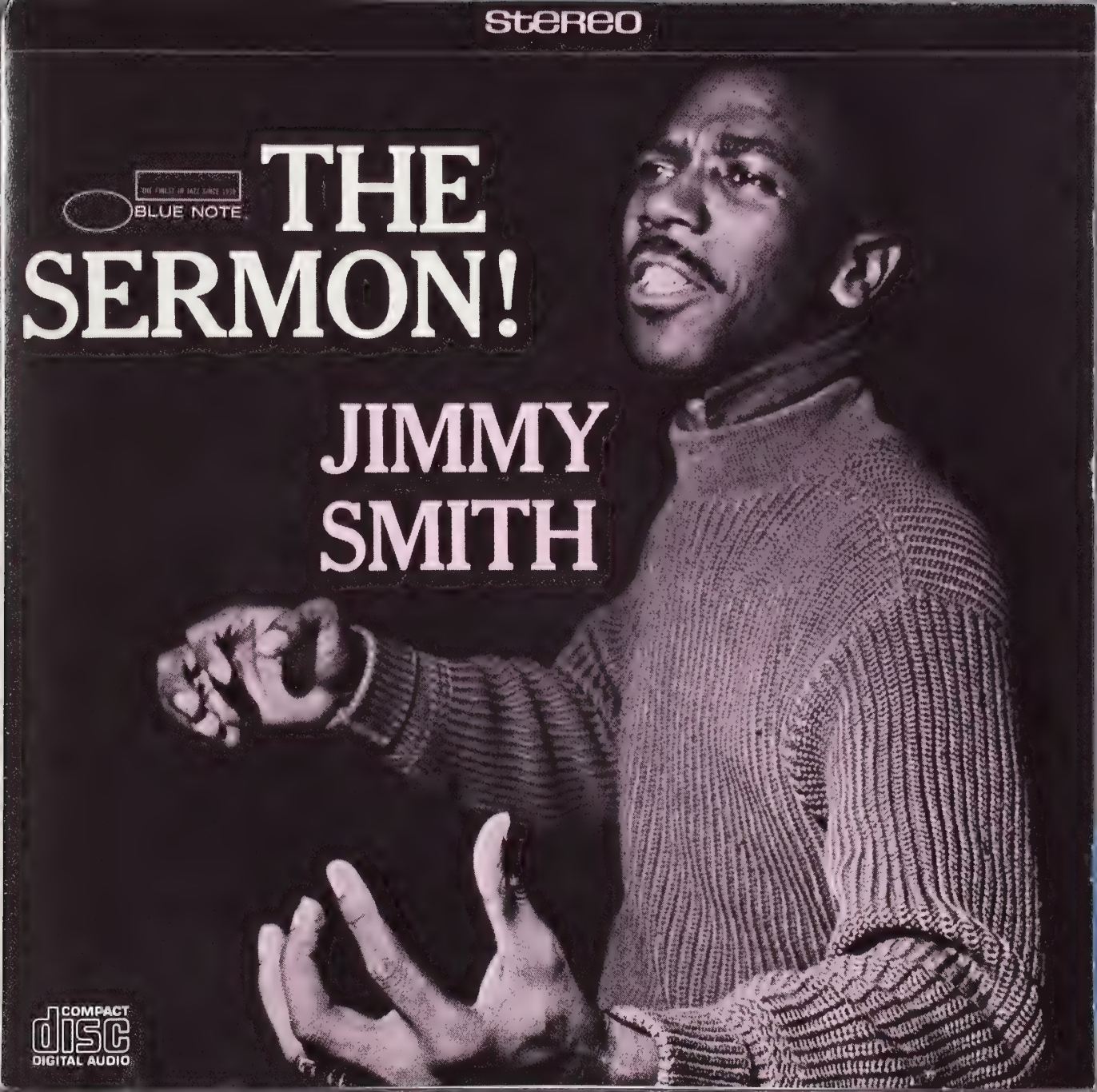
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BLUE NOTE
THE SERMON!
JIMMY SMITH
COMPACT
disc
DIGITAL AUDIO

CDP 7 46097 2
DIDX 324

THE SERMON

JIMMY SMITH

JIMMY SMITH, organ; LEE MORGAN, trumpet; CURTIS FULLER, trombone; LOU DONALDSON, alto saxophone; TINA BROOKS, tenor saxophone; EDDIE McFADDEN, KENNY BURRELL, guitar; DONALD BAILEY, ART BLAKEY, drums.

1 **'S WONDERFUL***
(G. Gershwin-I. Gershwin) 4:59

2 **BLUE ROOM***
(R. Rodgers-L. Hart) 5:31

3 **LOVER MAN***
(Rameriz) 6:59

4 **CONFIRMATION***
(Charlie Parker) 10:31

5 **AU PRIVAVE***
(Charlie Parker) 15:08

6 **THE SERMON**
(Jimmy Smith) 20:11

7 **FLAMINGO**
(E. Anderson-T. Grouya) 8:00

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Design by REID MILES
Cover Photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded at Manhattan Towers on August 25, 1957 (1 & 2), and February 25, 1958 (3-7)
Digital Transfer by RON McMASTER

TOTAL TIME: 71:00
***Does not appear on L.P. configuration**

Jimmy Smith's classic "Houseparty" and "The Sermon" albums were drawn from two historic all-star recording sessions, which also yielded an additional album and a half of material. For CD release, all of that material has been gathered into two discs. Since all of the music is now arranged by session and recording order, the selections on the CDs do not always correspond with the original vinyl album of the same name. Nevertheless, all titles are included in these two CDs, each of which runs approximately 70 minutes in length.

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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JIMMY SMITH
THE SERMON
1 'S Wonderful*
2 Blue Room*
3 Lover Man*
4 Confirmation*
5 Au Privave*
6 The Sermon
7 Flamingo
CDP 7 46097 2
DIDX 324
MADE IN U.S.A.
Produced by Alfred Lion
Produced for Release by Michael
*Does not appear on L.P. configurat
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CDP 7 46097 2
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THE SERMON

JIMMY SMITH

JIMMY SMITH, organ; LEE MORGAN, trumpet; CURTIS FULLER, trombone; LOU DONALDSON, alto saxophone; TINA BROOKS, tenor saxophone; EDDIE McFADDEN, KENNY BURRELL, guitar; DONALD BAILEY, ART BLAKEY, drums.

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(Jimmy Smith) 20:11

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Recorded at Manhattan Towers on August 25, 1957 (1 & 2), and February 25, 1958 (3-7)
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BLUE NOTE

connoisseur cd series

LIMITED EDITION

Music from EMI
Sam Rivers - Contours
BLUE NOTE 7243 4 73163 2 6

STEREO

Blue Note 73163

CONTOURS
SAM RIVERS

FREDDIE HUBBARD, trumpet; SAM RIVERS, tenor sax, soprano sax, flute;
HERBIE HANCOCK, piano; RON CARTER, bass; JOE CHAMBERS, drums.

1. POINT OF MANY RETURNS 9:20
2. DANCE OF THE TRIPEDAL 10:07
3. EUTERPE 11:43
4. MELLIFLUOUS CACOPHONY 8:58
5. MELLIFLUOUS CACOPHONY (alt tk)* 9:04

All compositions by Sam Rivers, EMI Unart Catalog Inc. (BMI)

* bonus track, not part of original LP

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recorded on May 21, 1965 by RUDY VAN GELDER at the Van Gelder Studio, Englewood Cliffs, New Jersey
Mastered in 24-bit resolution by RON McMASTER
Cover design and photograph by REID MILES
Liner photographs from the actual session by FRANCIS WOLFF © Mosaic Images
Reissue art direction and design by PATRICK ROQUES

Tracks 1–4 originally issued on Blue Note BST 84206

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BLUE NOTE 7243 4 73163 2 6
Sam Rivers - Contours
Music from EMI

DISC 1

Photographs by Francis Wolff © Mosaic Images

0946-3-59023-2-7
0946-3-59024-2-6

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59024-2-6
DISC I
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MS-025 DISC 1
MOSAIC SELECT: McCOY TYNER

MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59024-2-6

DISC ONE

1. **Vision** (A) 12:18
2. **Song Of Happiness** (A) 11:58
3. **Smitty's Place** (A) 5:19
4. **Peresina** (A) 10:19
5. **I Thought I'd Let You Know** (A) 6:27
   (Cal Massey)
6. **Planet X** (B) 7:37
7. **Vibration Blues** (C1) 8:43

All compositions by McCoy Tyner, unless otherwise noted.

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MOSAIC SELECT: McCOY TYNER
MS-025 DISC 1

DISC 2

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0946-3-59023-2-7
0946-3-59025-2-5

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59025-2-5
DISC II
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59025-2-5

COMPACT disc DIGITAL AUDIO

DISC TWO

1. **Song For My Lady** (C2) 7:32
2. **Cosmos** (C2) 9:00
3. **Shaken, But Not Forsaken** (C2) 11:44
4. **Message From The Nile** (D) 12:22
5. **The Wanderer** (D) 7:43
6. **Survival Blues** (D) 13:15
7. **His Blessings** (D) 6:50

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MOSAIC SELECT: McCOY TYNER
MS-025 DISC 2

DISC 3

Photographs by Francis Wolff © Mosaic Images

0946-3-59023-2-7
0946-3-59026-2-4

MOSAIC
25
SELECT
MS-025
0946-3-59023-2-7
0946-3-59026-2-4
DISC III
COMPACT
disc
DIGITAL AUDIO
MOSAIC SELECT: McCOY TYNER
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MOSAIC SELECT

McCoy Tyner

MS-025
0946-3-59023-2-7
0946-3-59026-2-4

DISC THREE

1. **Forbidden Land** (E) 13:54
2. **Asian Lullaby** (E) 7:24
3. **Hope** (E) 14:14
4. **Malika** (F) 13:39
5. **Asante** (F) 6:09
6. **Goin' Home** (F) 7:44
7. **Fulfillment** (F) 13:59

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MOSAIC SELECT: McCOY TYNER
MS-025 DISC 3

MOSAIC 25 SELECT

MOSAIC SELECT

McCoy Tyner

McCOY TYNER

ASANTE

Cover photograph by Doug Metzler
Cover design by John Williams
0946-3-59027-2-7

MICHAEL WHITE

PNEUMA

EDWIN KELLY
RAY DRUMMOND
KENNETH NASH
FAYE KELLY
LEOLA SHARP
D. JEAN SKINNER
JOYCE WALKER

impulse!

UCCI-3010
(AS-9221)

SIDE ONE

1. PNEUMA

SIDE TWO

1. EBONY PLAZA

2. JOURNEY OF THE BLACK STAR

3. THE BLESSING SONG

MICHAEL WHITE

EDWIN KELLY

RAY DRUMMOND

KENNETH NASH

FAYE KELLY

LEOLA SHARP

D. JEAN SKINNER

JOYCE WALKER

Produced by
Ed Michel

impulse!
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Pneuma
MICHAEL WHITE
UCCI-3010
(AS-9221)
COMPACT
disc
DIGITAL AUDIO
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1. PNEUMA, PART ONE
2. PNEUMA, PART TWO
3. PNEUMA, PART THREE
4. PNEUMA, PART FOUR
5. PNEUMA, PART FIVE
6. EBONY PLAZA
7. JOURNEY OF THE BLACK STAR
8. THE BLESSING SONG

UCCI-3010 05・10・12Ⓨ㊍06・4・11まで IP

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SCCD 31318

LARRY WILLIS *solo piano*

Recorded May, 1992

1 SOMEWHERE ALONG THE WAY (S. Gallop-K. Adams) 7:06
2 AUTUMN LEAVES (Cosma) 6:38
3 NEVER LET ME GO (Livingston-Evans) 7:38
4 BLUE GARDENIA (L. Lee-B. Russell) 7:01
5 SMILE (Chaplin) 5:57
6 NATURE BOY (A. Ahbez) 7:46
7 ANSWER ME (G. Winkler) 7:43
8 UNFORGETTABLE (I. Gordon) 9:04
9 FOR ALL WE KNOW (Lewis-Coots) 9:14

Total Playing Time 68:30

Piano: Fazioli Model F-278

Recording: Nils Winther
SteepleChase Digital Studio
Photo: Nils Winther
Liner Notes: Larry Willis
Produced by Nils Winther

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UNFORGETTABLE

LARRY WILLIS

1. **SOMEWHERE ALONG THE WAY** (Adams) 7:06
2. **AUTUMN LEAVES** (Cosma) 6:38
3. **NEVER LET ME GO** (Livingston-Evans) 7:38

COMPACT disc DIGITAL AUDIO

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4. **BLUE GARDENIA** (L. Lee-B. Russell) 7:01
5. **SMILE** (Chaplin) 5:57
6. **NATURE BOY** (A. Ahbez) 7:46
7. **ANSWER ME** (G. Winkler) 7:43
8. **UNFORGETTABLE** (I. Gordon) 9:04
9. **FOR ALL WE KNOW** (Lewis-Coots) 9:14

SteepleChase

PRODUCED BY NILS WINTHER

SCCD 31318

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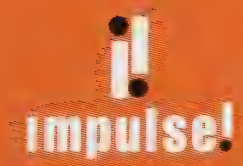
SEE YOU AT THE FAIR

BEN WEBSTER

impulse!

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

GRD-121



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impulse!
BEN WEBSTER
See You At The Fair
Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT
disc
DIGITAL AUDIO
DIGITALLY MASTERED
GRD-121
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
gr
1. SOMEONE TO WATCH OVER ME 2. IN A MELLOW TONE
3. OVER THE RAINBOW 4. OUR LOVE IS HERE TO STAY
5. THE SINGLE PETAL OF A ROSE 6. SEE YOU AT THE FAIR
7. STARDUST 8. FALL OF LOVE 9. WHILE WE'RE DANCING
10. LULLABY OF JAZZLAND 11. MIDNIGHT BLUE
12. BLUES FOR MR. BROADWAY
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COMPACT disc DIGITAL AUDIO

BEN WEBSTER
SEE YOU AT THE FAIR

1. **Someone To Watch Over Me** (G. Gershwin, I. Gershwin) 4:28
2. **In A Mellow Tone** (Ellington) 4:24
3. **Over The Rainbow** (Arlen, Harburg) 4:40
4. **Our Love Is Here To Stay** (G. Gershwin, I. Gershwin) 2:46
*5. **The Single Petal Of A Rose** (Ellington) 3:18
6. **See You At The Fair** (Webster) 6:12
7. **Stardust** (Carmichael, Parish) 2:24
8. **Fall Of Love** (Tiompkin, Washington) 2:44
9. **While We're Dancing** (Vroman, Skylar) 2:47
10. **Lullaby of Jazzland** (Albam, Ward) 3:02
*11. **Midnight Blue** (Hefti) 4:03
*12. **Blues For Mr. Broadway** (Brubeck) 8:09

***Not released on original LP**

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

Executive Producers: Dave Grusin & Larry Rosen

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impulse!
BEN WEBSTER
SEE YOU AT THE FAIR
GRD-121

(Continued from back panel)

ences and the bassist settled in Los Angeles, where for 2 years he worked on the development of a new instrument, a double-necked bass, made especially for him. During this time he made only one public appearance.

When he resumed performing it was as leader of The Miroslav Vitous Group. His music was perceptibly more on the cutting edge, documented by three recordings for the ECM label. In '79, after dissolving the group, he joined the faculty of the New England Conservatory where he ultimately became the head of the jazz department for 3 years. During this period Vitous reunited with Chick Corea and Roy Haynes. It was a successful time for Trio Music, as they were known, with tours all over the world and two highly acclaimed recordings. Next he made a successful worldwide duet tour with bassist Stanley Clarke. He also recorded a solo album, "Emergence."

In 1988 Miroslav Vitous moved back to Europe, where he devotes the major portion of his time to composing, with a great emphasis on classical music forms. He continues to perform, sometimes with Jan Garbarek and Terje Rypdal, and Franco Ambrosetto. He writes for films; he plays solo concerts; he appears with symphony orchestras; he is, in effect, a man about music.

Liner notes by Mort Fega

April, 2001

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Miroslav Vitous / Infinite Search

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McCOY TYNER

TIME FOR TYNER

Produced by Francis Wolff

Originally recorded on May 17, 1968 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Frank Gauna

Cover design by Fred Marcellino

Liner photographs by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued in 1968 as BST 84307

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THE FINEST IN JAZZ SINCE 1939
96509 BLUE NOTE
Tender Moments
McCoy Tyner

McCOY TYNER

TENDER MOMENTS

Produced by Francis Wolf

Recorded on December 1, 1967 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Cover design by Forlenza Venosa Associates

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

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BLUE NOTE

TENDER MOMENTS

McCOY TYNER

1 MODE TO JOHN
2 MAN FROM TANGANYIKA
3 THE HIGH PRIEST
4 UTOPIA
5 ALL MY YESTERDAYS
6 LEE PLUS THREE

Produced by Alfred Lion

Recorded on December 1, 1967
by Rudy Van Gelder

Remastered in 2003
by Rudy Van Gelder

Reissue produced
by Michael Cuscuna

RVG

BLUE NOTE

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NOTE®

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

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TENDER MOMENTS
McCOY TYNER

LEE MORGAN, trumpet; JULIAN PRIESTER, trombone; JAMES SPAULDING, alto sax, flute; BENNIE MAUPIN, tenor sax; BOB NORTHERN, French horn; HOWARD JOHNSON, tuba; McCOY TYNER, piano; HERBIE LEWIS, bass; JOE CHAMBERS, drums.

1 **MODE TO JOHN 5:38**
2 **MAN FROM TANGANYIKA 6:49**
3 **THE HIGH PRIEST 6:03**
4 **UTOPIA 7:29**
5 **ALL MY YESTERDAYS 5:59**
6 **LEE PLUS THREE 5:36**

ALL COMPOSITIONS BY McCOY TYNER

Produced by Francis Wolf
Recorded on December 1, 1967 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
Cover design by Forlenza Venosa Associates
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Originally issued as BST 84275

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Music from EMI
McCOY TYNER: TENDER MOMENTS
Blue Note Records: RVG Edition
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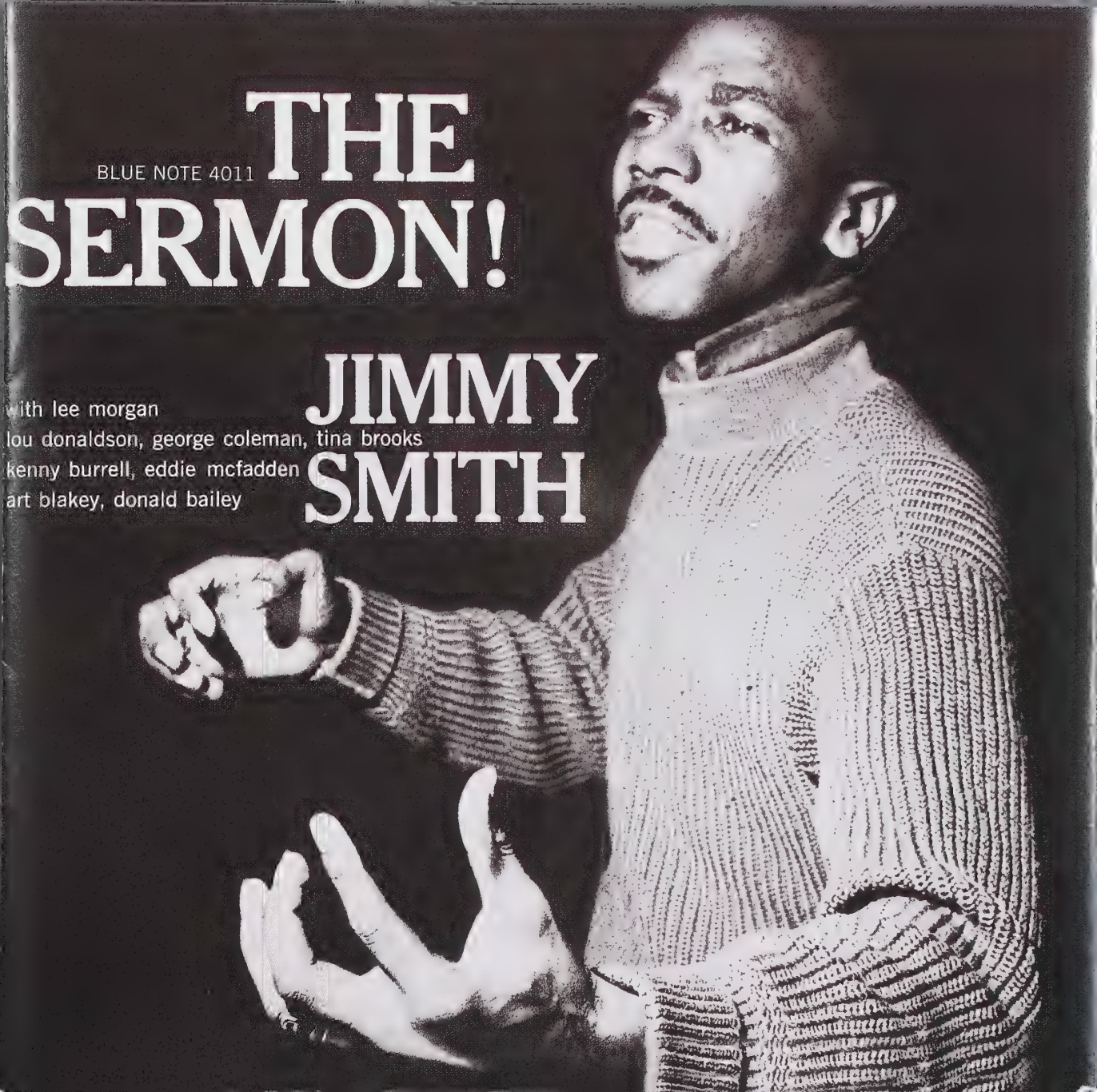
BLUE NOTE 4011

THE SERMON!

JIMMY SMITH

with lee morgan
lou donaldson, george coleman, tina brooks
kenny burrell, eddie mcfadden
art blakey, donald bailey



JIMMY SMITH

THE SERMON

Produced by Alfred Lion. Recorded on August 25, 1957 (#2) and February 25, 1958 (#1 & 3) at Manhattan Towers, New York City. Original recording and 2000 remastering by Rudy Van Gelder. All transfers from analog to digital were made at 24-bit resolution. Reissue produced by Michael Cuscuna. Cover photograph by Francis Wolff. Cover design by Reid Miles. Liner photographs from the actual session by Francis Wolff © Mosaic Images. Originally issued as Blue Note BLP 4011 and BST 84011. Creative director for RVG series: Gordon H Jee. Design for RVG series: Michael Bolas. Wants Dos gir

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THE SERMON

JIMMY SMITH

1 THE SERMON
2 J.O.S.
3 FLAMINGO

BLUE NOTE

COMPACT disc DIGITAL AUDIO

BLUE NOTE

BLUE NOTE®

THE RUDY VAN GELDER EDITION

Blue Note Records: RVG Edition

JIMMY SMITH: THE SERMON

7243 5 24541 2 9

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243-5-24541-2 9

THE SERMON
JIMMY SMITH

LEE MORGAN, trumpet; LOU DONALDSON, GEORGE COLEMAN, alto saxophones;
TINA BROOKS, tenor saxophone; KENNY BURRELL, EDDIE McFADDEN, guitars;
JIMMY SMITH, organ; ART BLAKEY, DONALD BAILEY, drums

1 THE SERMON 20:10
(JIMMY SMITH)

2 J.O.S. 11:54
(JIMMY SMITH)

3 FLAMINGO 8:00
(T. GROUYA-E. ANDERSON)

Produced by Alfred Lion; Recorded on August 25, 1957 (#2) and February 25, 1958 (#1 & 3) at Manhattan Towers, New York City; Original recording and 2000 remastering by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; Liner photographs from the actual session by Francis Wolff © Mosaic Images.

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Blue Note Records: RVG Edition

JIMMY SMITH: THE SERMON

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KIM WATERS

SILVER SOUL

DREAMING OF YOU

ON A MISSION

STAY TOGETHER

GO-GO SMOOTH

ANYTHING YOU NEED (*featuring Dana Pope*)

CRUISING ROUND ROCK

ALL OF ME

FIREFLIES (*featuring Zendaya*)

LET'S MAKE LOVE

HIGH STRIDE

A SONG FOR DANA

LAYING BESIDE ME (*featuring Eric Roberson*)

SILVER SOUL IS DEDICATED WITH MY DEEPEST THANKS TO ALL THE MENTORS, TEACHERS, FELLOW MUSICIANS AND LOYAL SUPPORTERS WHO HAVE INSPIRED AND ENCOURAGED ME DURING THE PAST QUARTER-CENTURY.

Red River entertainment

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KIM WATERS SILVER SOUL ℗ & © 2014 Red River Entertainment, LLC. All rights reserved. Unauthorized duplication is a violation of applicable laws. RRE-CD-153
Red River

O'DONOVAN
OUTLAW

JAKE MEI: bass/back vocals
TYLOR BUNDY: lead vocal/guitar
JESSE BAKER: lead guitar/banjo/harmonica
BEN BUNDY: drums/back vocals

OUTLAW

ODONOVAN

1. COUNTRY KRUNK
2. OUTLAW ft. Luke Clifford
3. ROOSTER SQUEAL
4. RED
5. GI JOES
6. ONE OF US
7. RUSTY FORD
8. NEW BREED
9. STOP THE CLOCK
10. UMPH

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Recorded by Keith Rens DIGITAL SOUP KITCHEN STUDIOS
Audio Engineer Brian Reeves JUNGLE ROOM STUDIOS
All Songs Produced and Written by Tylor Fandy
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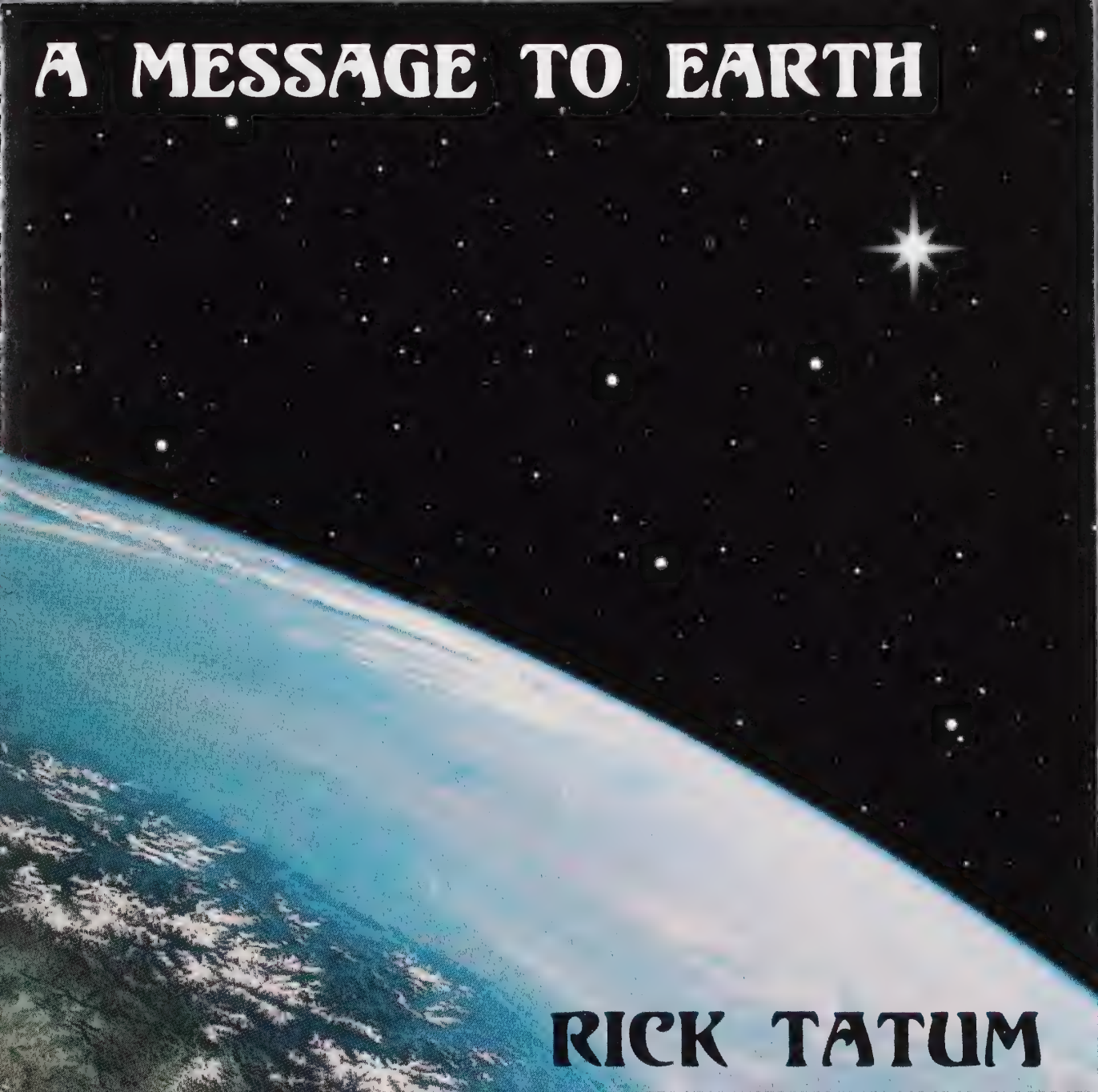
ODONOVAN

A MESSAGE TO EARTH



RICK TATUM

A MessageTo Earth

"TALK ABOUT IT" (Vernon Porter, Rick Tatum); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-keyboards, drums; Prince Robertson-guitar; Eric Marienthal-saxophone solo; Susan Porter, Vernon Porter-background vocals; SVC-horn section*

"WHAT HE DID FOR ME" (Rick Tatum, Melvin Lee Davis, Tom Zink, Vernon Porter, **); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitars-solo; Sandra Stevens,Vernon Porter-background vocals

"RAIN DOWN" (Rick Tatum, Tom Zink, ***); Rick Tatum-lead vocal; Mario Rossi-piano, drums; Vernon Porter-bass guitar; Prince Robertson-guitars; Vernon Porter, Mario Rossi, Rick Tatum-background vocals

"THE BOTTOM LINE" (Rick Tatum, Vernon Porter, ***); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Eric Marienthal-sax solo; Susan Porter, Vernon Porter, Rick Tatum-background vocals; Moshe Nev-Psalm 130:1-5 spoken in Hebrew

"MAN AFTER YOUR OWN HEART" (Gary Chapman); Rick Tatum-lead vocal; Vernon Porter-bass guitar; Mario Rossi-drums, piano, background vocals; Prince Robertson-guitars

"MOZART'S PRAYER" (Vernon Porter); Rick Tatum, Vernon Porter-lead vocals; Vernon Porter, Mario Rossi-background vocals; Mario Rossi-drums

"HE'S COMIN' BACK" (Rick Tatum, Vernon Porter); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitars; Susan Porter, Vernon Porter, Mario Rossi, Rick Tatum-background vocals; SVC-horn section*

"SO YOUNG" (Rick Tatum, Tom Zink); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Prince Robertson-guitar; Tony Guerro-flugelhorn solo; Vernon (Hamish) Porter, Mario Rossi-background vocals

"COME TO ME" (Rick Tatum, John Shriener, Mark Kenoly); Rick Tatum-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums; Susan Porter,Vernon Porter, Mario Rossi, Rick Tatum-background vocals; Prince Robertson-guitar

"A MESSAGE TO EARTH" (Rick Tatum, Dana Angle); Rick Tatum, Denise Vallin Corona-lead vocals; Vernon Porter-bass guitar; Mario Rossi-piano, drums, synthesizer; Tony Guerro-trumpet; Ron Robbins-congas

"A MESSAGE TO EARTH" Produced by Vernon Porter. Arranged by Vernon Porter, Mario Rossi, Rick Tatum. Engineered and recorded by Mario Rossi at Rossi Studios, RSM, CA. Mixed by Walter New at Summit Recording Mastered by Bernie Grundman. Executive Producers Mike & Norva Johnson, L. August Lindelof. Horn section parts written and arranged by Bob Barrett, *Horn section-Saddleback Community Church: trumpets: Steve Crum, Walt Johnson; tenor saxophone-Penny Watson; baritone saxophone-Tom Evans; trombone-Chris Clark. Addtional Lyrics **Jaymes Felix ***€. Christopher Avila. Bull Horn Courtesy of SLV Jr. High & Debbie Keil. Eric Marienthal appears courtesy of Polygram Records. Vernon Porter appears courtesy of Fahrenheit Records. Art direction: Rick Tatum. Art design: Kim Fryer, Poe Boneless Productions. Manufacturing & Copying: Bruce Bellochio, Faultline Audio

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A MESSAGE TO EARTH
Talk About It
What He Did For Me
Rain Down
The Bottom Line
Man After Your Own Heart
Mozart's Prayer
He's Comin' Back
So Young
Come To Me
A Message To Earth
RICK TATUM
Modern Music Records, Buckethead Music
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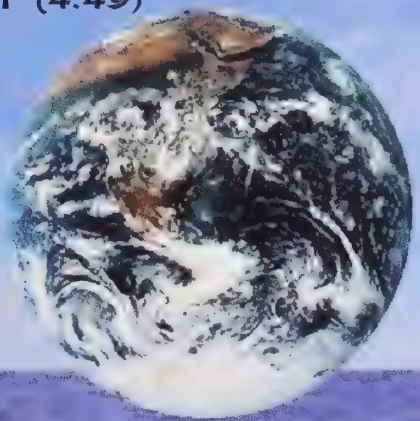
A MESSAGE TO EARTH

"TALK ABOUT IT" (4:22)
"WHAT HE DID FOR ME" (4:30)
"RAIN DOWN" (6:03)
"THE BOTTOM LINE" (4:37)
"MAN AFTER YOUR OWN HEART" (4:08)
"MOZART'S PRAYER" (4:31)
"HE'S COMIN' BACK" (4:34)
"SO YOUNG" (5:09)
"COME TO ME" (5:16)
"A MESSAGE TO EARTH" (4:49)



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Bookings: L. J. T. Management 831-338-7297, E-mail: richard777@earthlink.net
www.ricktatum.com

A Message To Earth Rick Tatum
Rick Tatum A Message To Earth

OTIS COEN
THE COVERS

Out Man Productions
(831) - 662-8443
cutheremusice@sbcglobal.net
Otis Coen

Otis Coen / The Covers

Midnight Hour	Wilson Picket
Mustang Sally	Bonnie Rice
Shaky Ground	
It's Your Thing	Isley Brothers
Shot Gun	Junior Walker
What's Going On	Marvin Gay
Dancing Days	Led Zeppelin
Day Tripper	Beatles
KOME / San Jose	Radio spot
Rock n Roll	Led Zeppelin

The Otis Coen Group

(Song -Dancing Days)

Engineered and mixed by - Bryan Fanning, Aptos Ca., 2001

(Musicians Left to Right)

Brian Fanning - Guitars

Otis Coen - Vocals, Keyboards, Bass

Will Warren - Drums

Produced by Otis Coen for *Oat Man Productions*

P.O. Box 609, Soquel, Ca, 96073

(831) 662-8443

Email: cutheremusic@sbcglobal.net

"The Escalators"

(First Five Songs) Recorded Too hep Studios, Soquel, Ca., 1997

Engineered and mixed by -Otis Coen / Mastered by Brian Fanning

(Musicians- left to right)

Otis Coen - Lead Vocals, Keyboards / Trish Pate - Backing Vocals Len Collins - Guitar

Margie Myers - Background Vocals

Brian Hess - Bass / Ron Grove - Drums

(Not in picture) Jim Hannibal - Saxophone

"Coencidence"

(The last two Songs) Recorded " Bear Creek Recording Studios" 1982

Engineered by - Justin Mayer / Mastered by Brian Fanning

The Musicians / left to right

Dave Preschutti - Guitar / Steve Sykes - Drums

Paul Logan - Bass / Otis Coen - Lead Vocals, Keyboards

Otis Coen / The Covers

Electric Foolin' Machine

1. Shady Girl (5:52) 2. When It's Through (5:02) 3. Cashew (3:56) 4. Beautiful Thing (5:11)
Electric Foolin' Machine
Recorded and Mastered at Pyramind Sound, San Francisco, CA
Engineered by Felipe Neira
Produced by Electric Foolin' Machine
© Copyright 2001 Electric Foolin' Machine

1. SHADY GIRL
2. WHEN IT'S THROUGH
3. CASHEW
4. BEAUTIFUL THING

Electric Foolin' Machine

Recorded and Mastered at Pyramind Sound,
San Francisco, CA
Engineered by Felipe Neira
Produced by Electric Foolin' Machine

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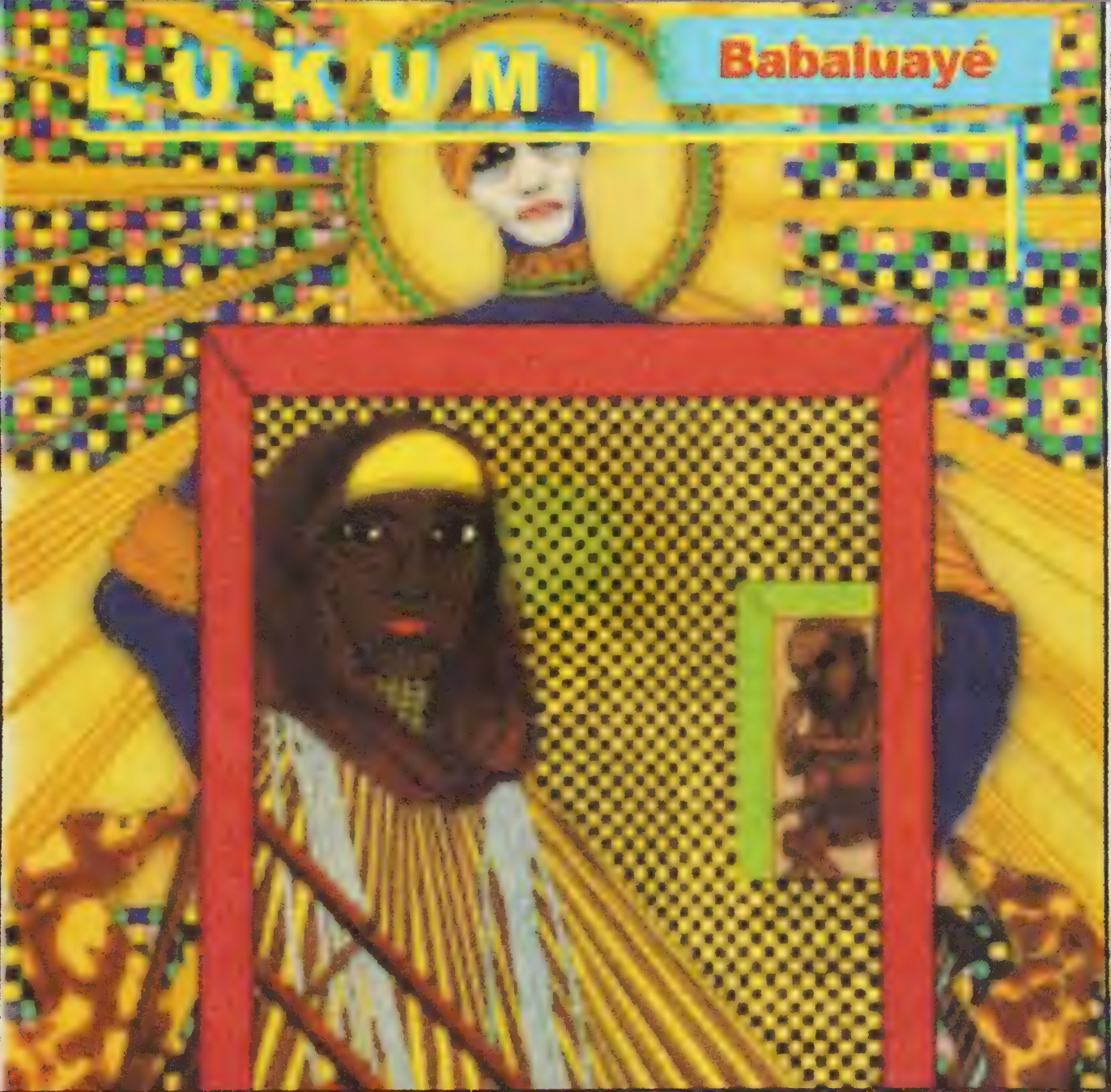
All songs performed by Electric Foolin' Machine

Electric Foolin' Machine

Electric Foolin' Machine

LUKUMI

Babaluayé



LUKUMI

BABALU AYE

Bell Record

COMPACT
DISC
DIGITAL AUDIO

1. yambu (Plegaria)
2. Saludo a Eleggua
3. Salamalecun Malecunsala(saludo congo)
4. Rezos y cantos a siete Rayo
5. San Lazaro-Babaluaye
6. Canto a la Gitana
7. Yamando a los congos
8. August 22,2000
9. August 20,2000
10. August 20,2000
11. August 22,2000
12. august 22,2000

CHAMPION

CHAMPION

1. WE WERE YOUNG (Hyman, Wyrick, Lauderdale, Click, and Delima)
2. TWO ROADS TO TAKE (Hyman, Wyrick, Lauderdale, Click, and Delima)
3. TONIGHT (Hyman and Wyrick) Wayne Cole Harmony Vocals
4. I GO CRAZY (Hyman, Wyrick, Lauderdale, Click, and Delima)
5. MEAN WORLD (Hyman and Wyrick)
6. FOREVER (Hyman, Wyrick, Lauderdale, Click, and Delima)
7. WILDFIRE (Hyman and Wyrick)
8. WALLS OF SILENCE (Hyman and Wyrick)
9. PLAYIN WITH FIRE (Delima)
10. SHOULD'VE BEEN ME (Hyman, Wyrick, Lauderdale, Click, and Delima)
11. LOVE HER TONIGHT (Hyman and Welkom)
12. FIRE AND ASHES (Hyman)

Thomas Hyman	Lead and Background Vocals: Lead and Rhythm Guitars
Bobby Wyrick	Keyboards
Terry Lauderdale	Lead and Rhythm Guitars
Bob Click	Rhythm Guitars and Lead Guitar on (Songs 6 and 9)
Rick Delima	Harmony Vocals and Bass (Songs 1, 2, 4, 6, 9, and 10)
Steve Welkom	Harmony Vocals and Lead Guitar (Song 11)
Rick Wilson	Rhythm and Lead Guitars (Songs 5 and 7)
Wayne Cole	Background Vocals (Songs 1, 2, 3, 4, 6, 9, and 10)
Ralph Alvarado	Background Vocals (Songs 1, 2, 3, 4, 6, 9, and 10)
Jon McEntyre	All Photography

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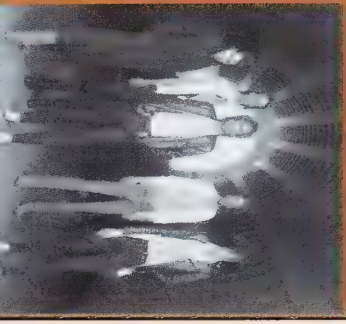
www.arisashmusic.com
harisash@pacbell.net
415-861-8113

Produced by,
Hyman and Wyrick

CHAMPION

CHAMPION



CHAMPION

Roll Along

CHRIS MOLLA

RECORDS

1800 Grove Street #4, San Francisco, CA 94117 415-221-4133
fingerpaintmusic@earthlink.net

CHRIS MOLLA
Roll Along
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CHRIS MOLLA

Roll Along

1. Flying Saucer Rock and Roll
2. Yo-Yo Song
3. Hum
4. Cotton-Eyed Joe
5. Accordion Thing
6. Chores
7. Jenny Jenkins
8. Roll Along
9. Cat Box song
10. Tue Tue
11. Banuwa
12. All the Time Dancing
13. Dance Around
14. Hoochy-Koochy
15. Pretty Little Girl With the Red Dress On
16. Hawaiian Lullaby

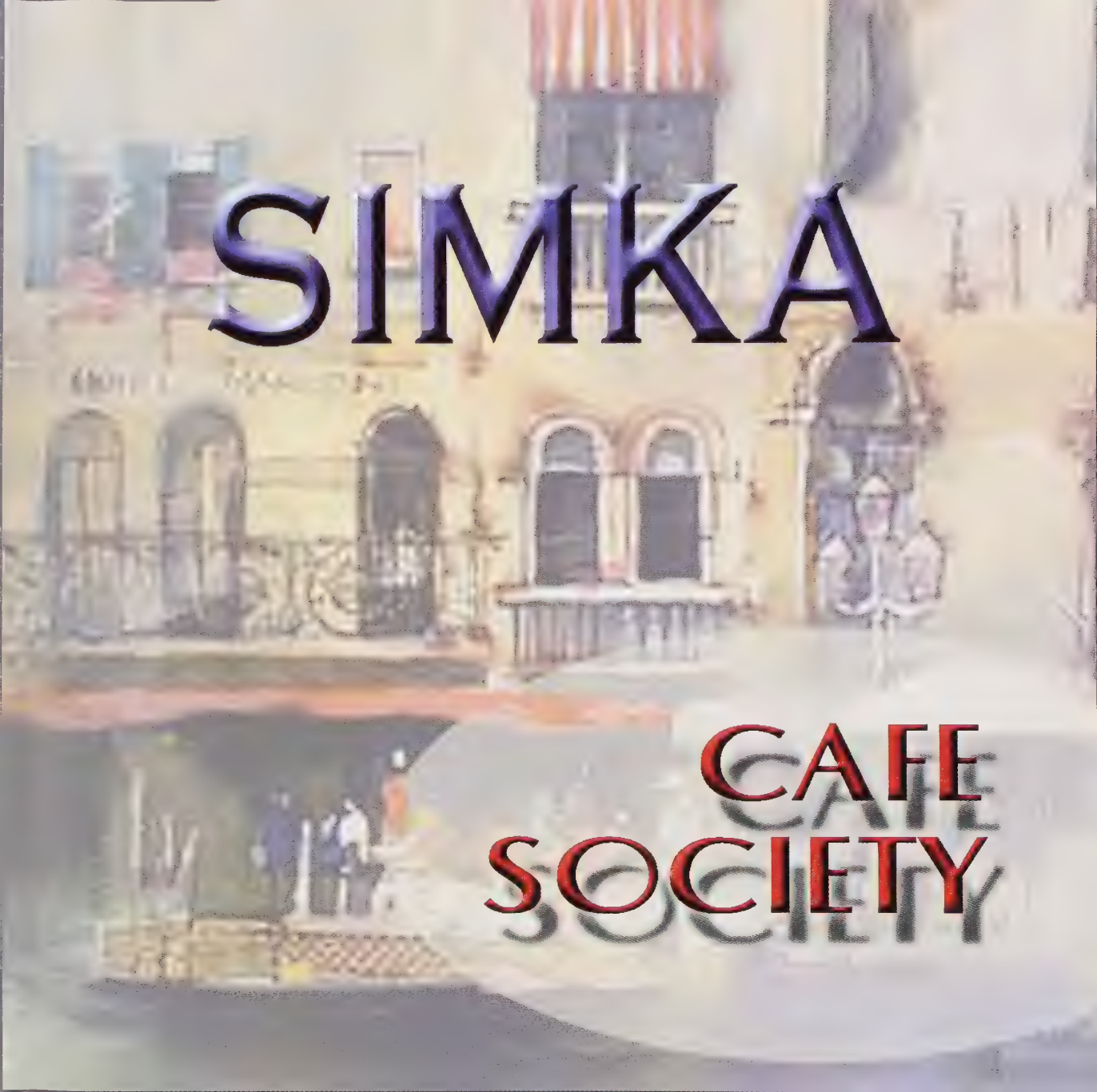
7 14288 05232 2

Produced and arranged
by Chris Molla

RECORDS
1800 Grove Street #4,
San Francisco, CA 94117
415-221-4133
fingerpaintmusic@earthlink.net

CHRIS MOLLA

Roll Along


SIMKA
CAFE
SOCIETY

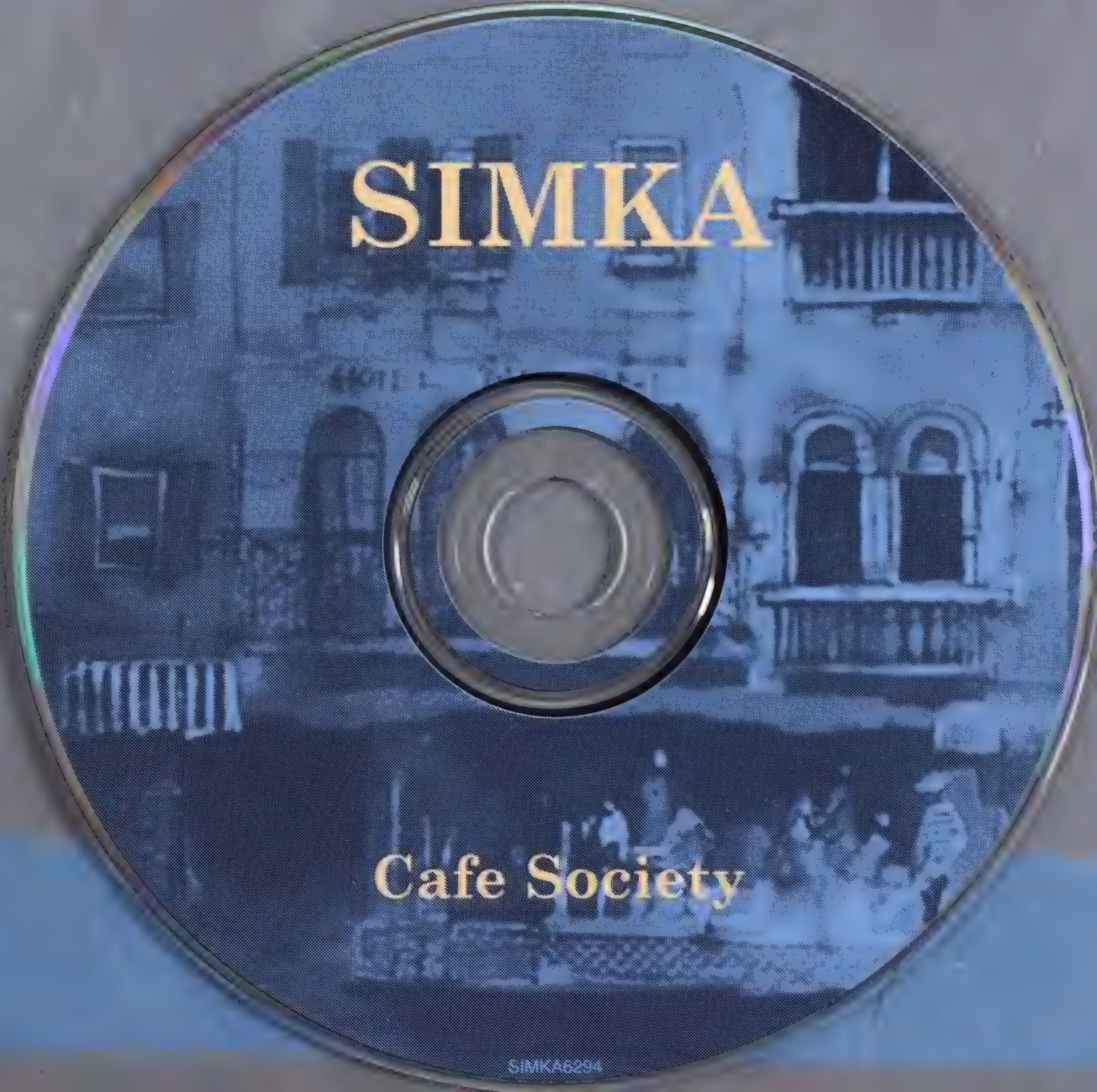
Leta Davis ..... Violin

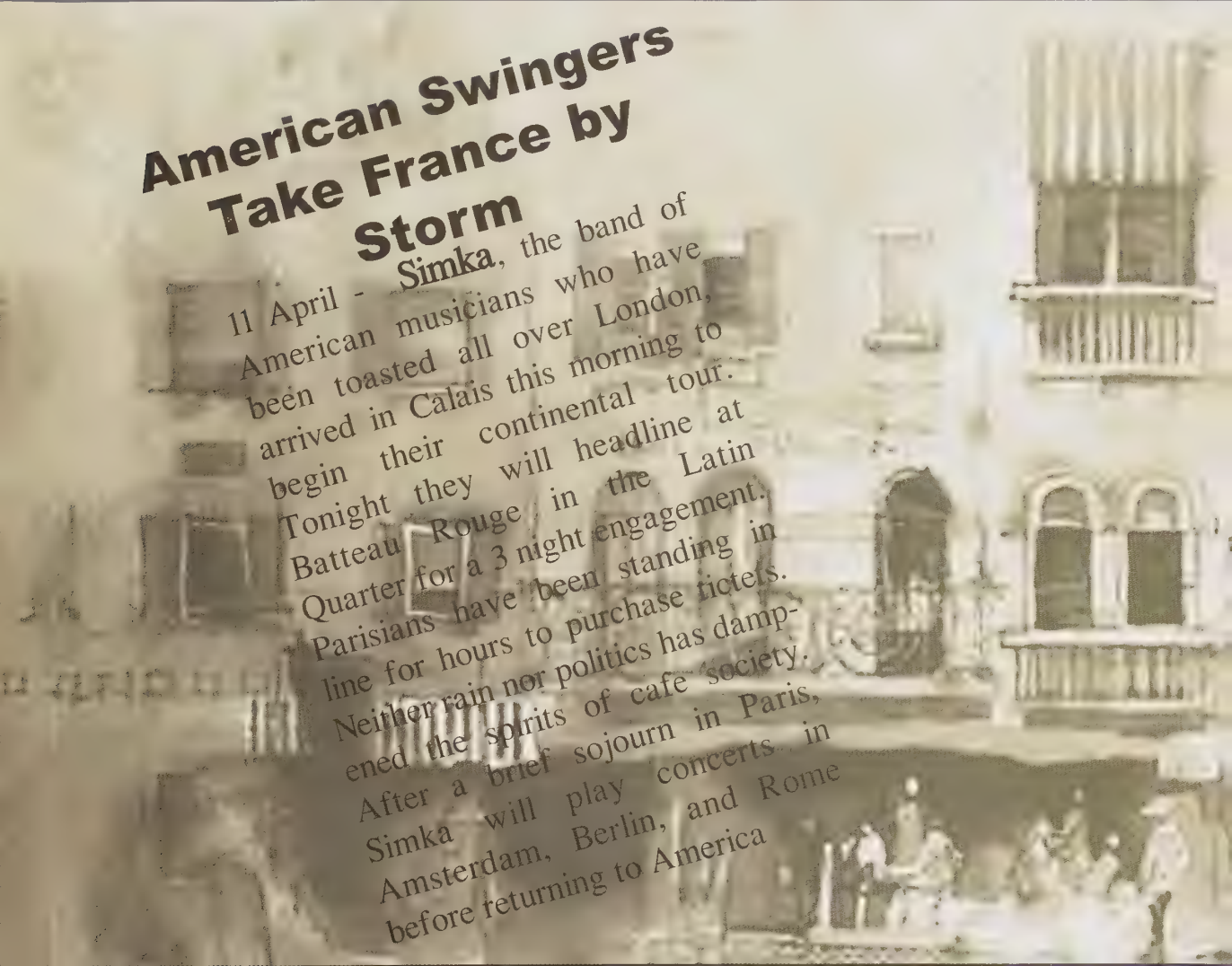
Ruth Peckham ..... Accordion

Andy Weinberger ..... Guitar

David Ross ..... Drums & Percussion

Blair Hardman ..... Bass


SIMKA
Cafe Society
SIMKA6294



American Swingers Take France by Storm

11 April - Simka, the band of American musicians who have been toasted all over London, arrived in Calais this morning to begin their continental tour. Tonight they will headline at Batteau Rouge in the Latin Quarter for a 3 night engagement. Parisians have been standing in line for hours to purchase tickets. Neither rain nor politics has dampened the spirits of cafe society. After a brief sojourn in Paris, Simka will play concerts in Amsterdam, Berlin, and Rome before returning to America

SIMKA
SIMKA - Cafe Society
SIMKA6294
8 29757 62942 1
1. Simka Time
2. El Chocolo
3. Bie Mir Bistu Shein
4. Chosen-Kalleh Mazel Tov
5. Under Paris Skies
6. Beaumont Rag
7. Besame Mucho
8. Heyser Bulgar
9. Expectation Waltz
10. La Vie en Rose
11. Ida Hob
12. Ain't Misbehavin'
13. Mazl
14. Papi Ossen
15. Tzena Tzena
Recorded 2003 at Zone Recording, Cotati CA
Leta Davis email: SIMKA@ArtisanKnobs.com
575 Solano Ave Sonoma CA 95476 707-996-5233
SIMKA - Cafe Society
SIMKA6294

KOLANNO
¡¿Y QUÉ?!

1	AMÓR VERDADERO	7:24
2	AGUA	5:44
3	DURAZNO	5:53
4	DESCARGA	5:28
5	¡RASTA! ¿Y QUE ?!	4:52
6	WAITING FOR YOU (AN IMPROVISATION)	1:49
7	VIENTO	5:57
8	6/8 ("LA CANCIÓN DEL FUEGO FÁTUO")	5:12
9	YOU	5:32
10	ADELITA	6:26
11	AGUA (REPRISE)	1:07

VISIT WWW.ROLANDOMORALES.COM
EMAIL: RMUSIC@PACBELL.NET

RM1508

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RM1600
03100 001 E3

ROLANDO MORALES ¡¿Y QUÉ?!

1	AMÓR VERDADERO	7:24
2	AGUA	5:44
3	DURAZNO	5:53
4	DESCARGA	5:28
5	¡RASTA! ¡¿Y QUE ?!	4:52
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10	ADELITA	6:26
11	AGUA (REPRISE)	1:07

FEATURING:

ROLANDO MORALES
RAMÓN LAZO
GARY BROWN
CARLOS REYES
DANILO PAÍZ
PAUL VAN WAGENINGEN
DAVID BELOVE
EDGARDO CAMBON
CELSO ALBERTI
DAVID FLORES

AND SPECIAL FRIENDS:

LIZA JIMENEZ
MARQUINHOS BRAZIL
MICHAEL MORRIS
JOHN WORLEY
MICHAEL RINTA

PRODUCED BY: RAMÓN LAZO
EXECUTIVE PRODUCER: ROLANDO MORALES
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RMISOS ROLANDO ¡¿Y QUE ?! ROLANDO MORALES
ROLANDO MORALES ROLANDO ¡¿Y QUE ?! RMISOS

STRANGERS IN TOWN RETURN

AS OF 10-06-2005

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ROBERT RISCH ATTORNEY BOSTON
JON McENTYRE TEACHER-COACH MARIN COUNTY CA
JAMES GETZ JEWLERY PROPRIETOR CINCINNATI
JAMES HUNT ATTORNEY CINCINNATI
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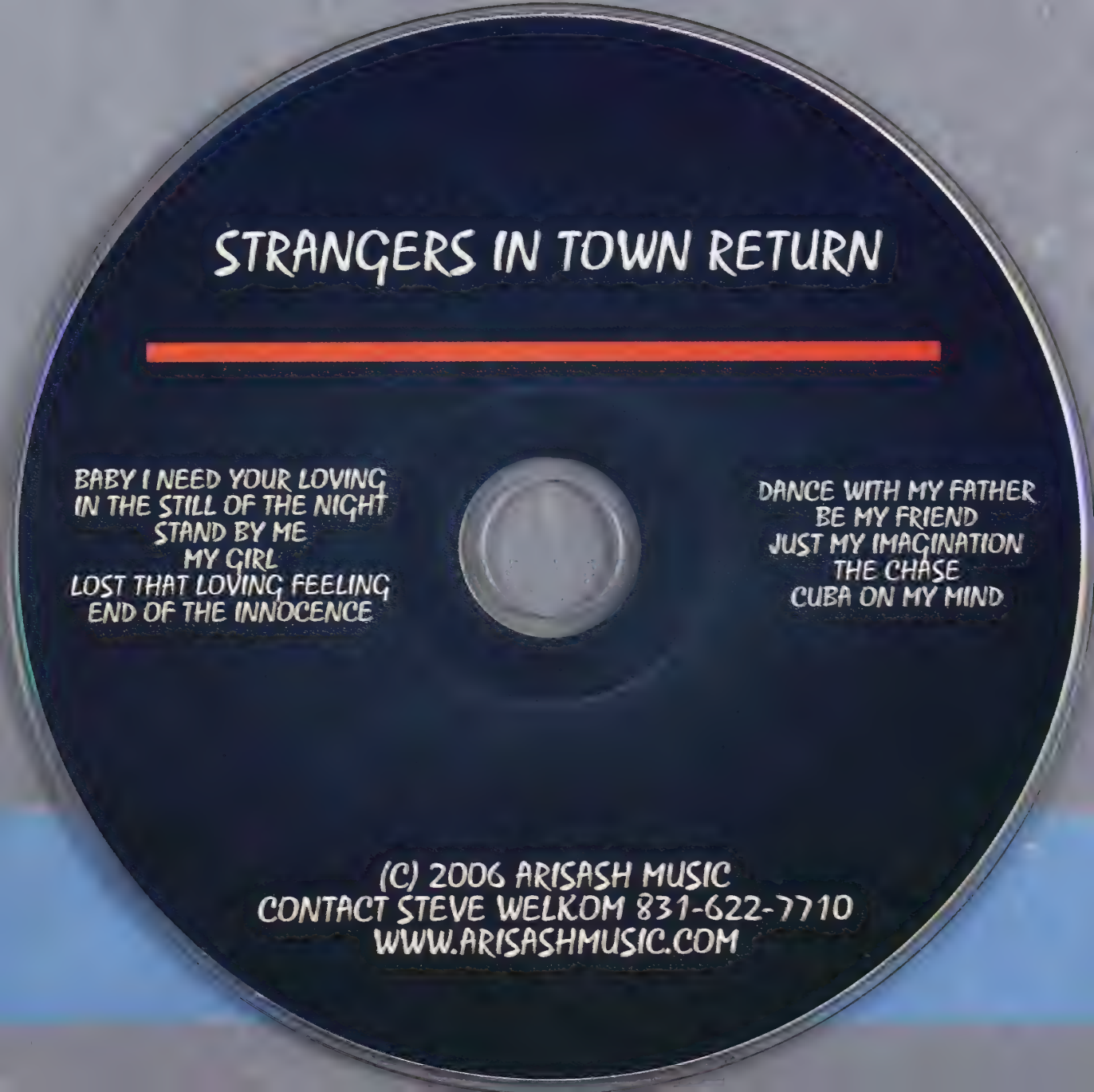
STRANGERS IN TOWN RETURN
BABY I NEED YOUR LOVING
IN THE STILL OF THE NIGHT
STAND BY ME
MY GIRL
LOST THAT LOVING FEELING
END OF THE INNOCENCE
DANCE WITH MY FATHER
BE MY FRIEND
JUST MY IMAGINATION
THE CHASE
CUBA ON MY MIND
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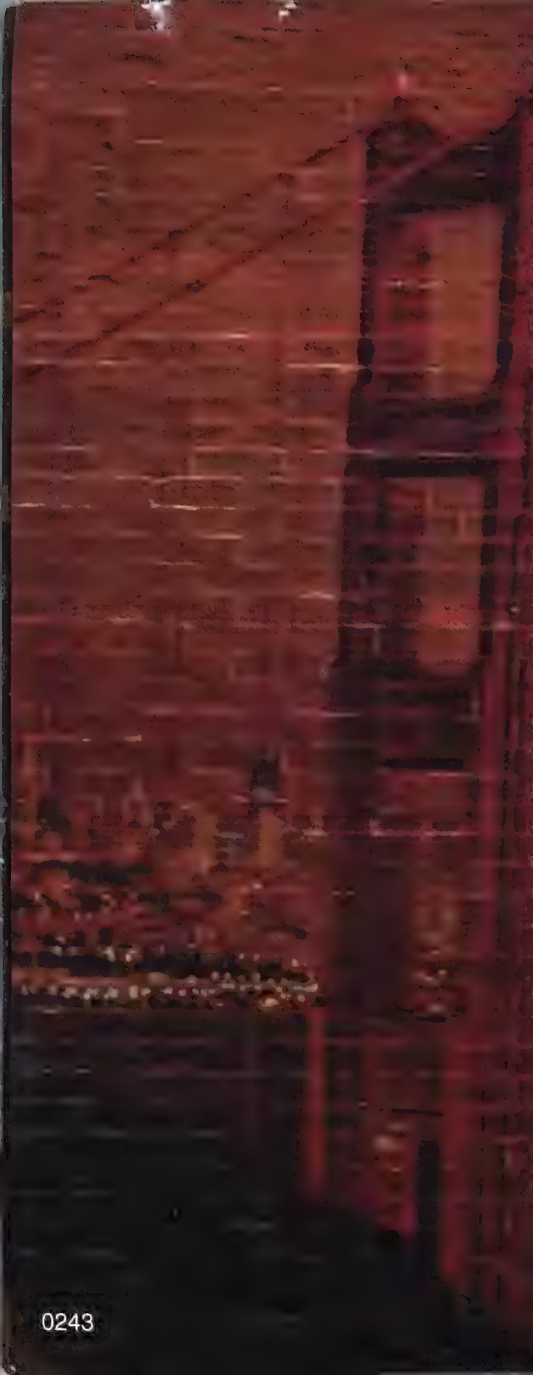
STRANGERS IN TOWN RETURN

ANGELINO
Here To Stay
PARENTAL
ADVISORY
EXPLICIT CONTENT



Executive Producers: **Angelino** and **Charles Jonathan Salerno**
A&R Direction: **Charles Jonathan Salerno**
A&R Assistant: **Angelino**
Songs: *Don't Stop, Down South, We Ain't Done*
mastered by **Chris Bellman**
For: **Bernie Grundman mastering**
Audio Consulting: **Steven Jarvis** and **John Greenham**
All Songs Published by **Charles J Publishing**
Manufactured and printed by
Disc Makers, Pennsauken, NJ, U.S.A.

Additional Publishers: **THUG NATION MUSIC**
UNIVERSAL MUSIC PUBLISHING GROUP

Angelino THANKS.....

I'd like to dedicate my album to charles salerno, my brothers john and dino, my mom and my dad for making my dream come true.

First off I'd like to thank god for giving me a talent I could share with the world.

chuck (my producer for believing in this project, cuz without him and his amazing talents, my voice would have never been heard), mom, dad, john, dino, mia (my girlfriend), maria, big d, dimitri, tom, angela, justin, dina, pete, christo, takouhi (queen) e-dub, marelena, sage, mark pitts (for helping me out), afeni shakur, 2 pac (rip), L studios, steven jarvis, tarpan studios, steve, san francisco, darlene, george, triton (for making a bad ass keyboard), interscope, los angeles, b.i.g (for being an inspiration in my life) Jay-z (for being a talented motha fucka!) jimmy da greek, johnny, titans lounge pictures, all my fans because without you I wouldn't exist, paul, club nv, my godmother and her family, my grandfathers rip, my grandmothers, everybody who helped make my dream come true, eminem (because he is an extraordinarily talented lyricist.) Everybody who helped put out my album here to stay. I luv ya'll. if I forgot anybody I really didn't mean to, you know I got luv for you.

0243

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Here To Stay
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LINCHPIN

0243
Angelino Here To Stay
1. INTRO 2. HERE TO STAY 3. TREAT ME RIGHT FT. MARILENA
4. IS IT MY FAULT FT. SAGE 5. RICH GIRLS
6. WE AIN'T DONE (THE WEST JUST BEGUN) FT. 2 PAC
7. E-DUB SKIT 8. POPPIN FT. E-DUB
9. COMING THROUGH WITH IT FT. E-DUB 10. I KNOW
11. TAXI CAB SKIT 12. DON'T STOP FT. MARILENA
13. DOWN SOUTH 14. COMING SOON !!!
TOO SLICK RECORDS
8 37101 02439 6
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Angelino Here To Stay
0243

Romeo Blue

Lucky
Maria Anne
Blue On Blue
El Viento
Summer Rain
Daybreak
Ciudad Juarez
Everything
Sweet
Ice
Help The Poor (Robin Ford)
Romeo Blue
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Romeo Blue
Lucky
Maria Anne
Blue On Blue
El Viento
Summer Rain
Daybreak
Ciudad Juarez
Everything
Sweet
Ice
Help The Poor (Robin Ford)
All songs written and Produced by Thomas Hyman
All Rhythm and Lead Guitars by Thomas Hyman
Bass Matt Puentes
Piano Bobby Wyrick and Thomas Hyman
Strings Thomas Hyman
Saxophone Rock Hendricks
Mastered by John Hernandez
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Romeo Blue
Romeo Blue